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# LYRA GRAECA

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# LYRA GRAECA

BEING THE REMAINS OF ALL THE GREEK LYRIC POETS FROM EUMELUS TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

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IN THREE VOLUMES

VOLUME III

INCLUDING

CORINNA BACCHYLIDES TIMOTHEUS THE ANONYMOUS FRAGMENTS THE FOLK-SONGS AND THE SCOLIA WITH AN ACCOUNT OF GREEK LYRIC POETRY

W · H

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# PREFACE

THE third and last volume, which brings this collection down to the end of the Athenian Age, was to have included, following Bergk's example, the *Anacreontea*, and to have ended with an Appendix of New Fragments published too late to be printed in the earlier volumes. The volume's unusual length, caused among other things by the difficulty of estimating the amount of material available, has made it necessary to transfer the *Anacreontea* to a forthcoming volume containing the Greek Elegiac and Iambic Poets, and to withhold the New Fragments for the present. For this change I must apologise to my readers. There is this, however, to be said, that by postponing the printing of the New Fragments till a reprint of the earlier volumes is called for—and I understand that this will not be very long—I shall be able to print them nearer to their proper places, and meanwhile most of my new 'restorations' will be found in the *Proceedings of the Cambridge Philological Society* next spring.

The Account of Greek Lyric Poetry has worked out longer than I expected, but having written it I find I cannot cut it down without changing its character. It is intended to be rather more than a catalogue, which would have been unnecessary, and a good deal less than a history, which would have gone beyond the scope of this Series. I hope its discussion of origins, without which any adequate



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account of the subject would be impossible, will not be thought out of place. Its position is unusual, but I do not regret it. Like many so-called introductions it will read, as it was written, the better for being taken last.

Many new readings will be found in Bacchylides, Timotheus, and Philoxenus. They have nowhere, I think, been preferred to those of earlier editors without good reason, generally palaeographical. Those of Bacchylides come of long study of the British Museum Papyri, in the chief of which a large number of the accepted readings were found inconsistent either with the length of the gap or with the possible reading of doubtful letters. The new readings of the *Persae*, which are mostly due to the filling of gaps not previously attempted, are based on the facsimile and confirmed by the autopsy of Dr. Schubart. With the *Banquet* there was still much for ordinary emendation to do; I have thought it sufficient here to avail myself of the published accounts of the MSS.

My thanks are due to the Egypt Exploration Society for permission to include the two *Encomia* of Bacchylides, to Messrs. H. J. M. Milne and H. I. Bell of the British Museum and to Dr. Schubart of the Berlin Museum for their expert help with the Papyri, to Professor A. S. Hunt for access to new material and permission to print it, to Mr. A. D. Knox for several valuable suggestions, particularly with regard to the metre, on the *Banquet* of Philoxenus, to Dr. A. B. Cook and Mr. H. Rackham for giving me the benefit of their criticism of the Epilogue, to the general editors of the Series for dealing kindly with a sometimes refractory con-

tributor, and to the staffs of the publisher and printer for giving satisfactory presentment to many pages particularly troublesome to set up.

In a recent review of a similar collection of fragments, it was objected that the compilers of such books do not follow some accepted numeration, such as that of the Teubner series. In this book it was impossible. New discoveries had made both Bergk and Hiller-Crusius out of date, and the edition of Diehl, even if it was to contain all the fragments and notices gathered in these volumes, had not been completely published. I hope that the numeration-tables will do something to ease the difficulty of tracing old favourites to their new homes.

I take this opportunity of correcting a few mistakes not yet corrected in Volumes i and ii. On page 5 of Vol. i. l. 7, *for* lyre-sung *read* flute-sung; p. 21, l. 8 from bottom, *for* or *read* and; p. 25, l. 6, *for* composer *read* performer, l. 8 *omit* epic; p. 28 bottom, *add* Procl. *Chr.* 320a. 33, Poll. 4. 66; p. 72, l. 3, *for* γε *read* γα; p. 345, l. 3 from bottom of notes, *for* 37 *read* 38; p. 369, fr. 75, *add* cf. Callim. 3. 4 (Mair); p. 443, l. 7, *add* 212; p. 445, Dracon, *for* A.D. 180 *read* 100 B.C.? On page 10 of Vol. ii. l. 11, *for* ἔντος *read* ἐντὸς; p. 12 middle, *for* Ὀρέστεια *read* Ὀρεστεία; p. 123 top, *for* colonised *read* went to live in; p. 137, l. 6, and p. 273, l. 7, add Arist. Ἀθ. Πολ. 18; p. 341 bottom, *for* χλεύης *read* λέσχης, and *for* Schw. rightly, etc. *read* come from Callim. *Aitia* (i. l. 15 Mair); p. 453, l. 8, *for* 53 B.C. *read* 530 B.C.; p. 463 top, *for* Lyaeus *read* Lycaeus.

J. M. Edmonds.

Cambridge,
*July* 15, 1927.

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# LYRA GRAECA

## ΜΥΡΤΙΔΟΣ

### Βίος

Suid. Κόριννα· . . . μαθήτρια Μυρτίδος.

Ibid. Πίνδαρος· . . . μαθητὴς δὲ Μυρτίδος γυναικός.

Corinna *fr.* 11.

*Anth. Pal.* 9. 26 Ἀντιπάτρου Θεσσαλονικέως· εἰς τὰς Ἐννέα Λυρικὰς Ποιητρίας·

. . . Νοσσίδα θηλύγλωσσον ἰδὲ γλυκυαχέα Μύρτιν. . .

Tat. *adv. Graec.* 33 [π. εἰκόνας τὰς τῶν ἐνδόξων γυναικῶν]· . . . Βοΐσκος (ἐχαλκούργησε) Μυρτίδα.

## ΜΥΡΤΙΔΟΣ

### Μέλη

Plut. *Qu. Gr.* 40 'Τίς Εὔνοστος ἥρως ἐν Τανάγρᾳ καὶ διὰ τίνα αἰτίαν τὸ ἄλσος αὐτοῦ γυναιξὶν ἀνέμβατόν ἐστιν;'—Ἐλιέως τοῦ Κηφίσου καὶ Σκιάδος Εὔνοστος ἦν υἱός, ᾧ φασὶν ὑπὸ νύμφης Εὐνόστας ἐκτραφέντι τοῦτο γενέσθαι τοὔνομα. καλὸς δὲ ὢν καὶ δίκαιος οὐχ ἧττον ἦν σώφρων καὶ αὐστηρός· ἐρασθῆναι δὲ αὐτοῦ λέγουσιν Ὄχναν, μίαν τῶν Κολωνοῦ θυγατέρων ἀνεψιὰν οὖσαν·

## MYRTIS

### Life

Suidas *Lexicon*: Corinna:— . . . A pupil of Myrtis.

The Same: Pindar:— . . . A pupil of the woman Myrtis.

Corinna *fr.* 11 (p. 15).

*Palatine Anthology*: Antipater of Thessalonica; on the Nine Lyric Poetesses:—

. . . Nossis the woman-tongued and sweet-sounding Myrtis . . .

Tatian *Against the Greeks* [representations of famous women] . . . A bronze statue of Myrtis was made by Boïscus.

## MYRTIS

### Lyric Poems

Plutarch *Greek Questions*: 'Who is the hero Eunostus at Tanagra, and what is the origin of the custom which forbids women to set foot in his sacred grove?'—Elieus, the son of Cephisus and Scias, had a son Eunostus, who is said to have taken his name from a nymph Eunosta who brought him up. Though an honourable character was combined in him with good looks, he was an austere man, and the story goes that when one of his cousins the daughters of Colonus, a maiden

*ἐπεὶ δὲ πειρῶσαν ὁ Εὔνοστος ἀπετρέψατο καὶ λοιδορήσας ἀπῆλθεν εἰς τοὺς ἀδελφοὺς κατηγορήσων, ἔφθασεν ἡ παρθένος ταὐτὸ πράξασα κατ' ἐκείνου καὶ παρώξυνε τοὺς ἀδελφοὺς Ἔχεμον καὶ Λέοντα καὶ Βούκολον ἀποκτεῖναι τὸν Εὔνοστον, ὡς πρὸς βίαν αὐτῇ συγγεγενημένον. ἐκεῖνοι μὲν οὖν ἐνεδρεύσαντες ἀπέκτειναν τὸν νεανίσκον· ὁ δὲ Ἐλιεὺς ἐκείνους ἔδησεν· ἡ δ' Ὄχνα μεταμελομένη καὶ γέμουσα ταραχῆς, ἅμα μὲν αὑτὴν ἀπαλλάξαι θέλουσα τῆς διὰ τὸν ἔρωτα λύπης, ἅμα δ' οἰκτίρουσα τοὺς ἀδελφούς, ἐξήγγειλε πρὸς τὸν Ἐλιέα πᾶσαν τὴν ἀλήθειαν, ἐκεῖνος δὲ Κολωνῷ· Κολωνοῦ δὲ δικάσαντος οἱ μὲν ἀδελφοὶ τῆς Ὄχνας ἔφυγον, αὐτὴ δὲ κατεκρήμνισεν ἑαυτήν, ὡς Μυρτὶς ἡ Ἀνθηδονία ποιήτρια μελῶν ἱστόρηκεν. τοῦ δὲ Εὐνόστου τὸ ἡρῷον καὶ τὸ ἄλσος οὕτως ἀνέμβατον ἐτηρεῖτο καὶ ἀπροσπέλαστον γυναιξίν, ὥστε πολλάκις σεισμῶν ἢ αὐχμῶν ἢ διοσημιῶν ἄλλων γενομένων ἀναζητεῖν καὶ πολυπραγμονεῖν ἐπιμελῶς τοὺς Ταναγραίους, μὴ λέληθε γυνὴ τῷ τόπῳ πλησιάσασα.*

named Ochna, fell in love with him and tried to win him, he rejected her suit with contumely and went off to lodge a complaint with her brothers. But she was before him, and made the like accusation of him, urging her brothers Echemus, Leon, and Bucolus to slay him for having forced her. Whereupon they set an ambush and slew the poor boy, and shortly after were taken prisoners for it by Elieus. Repenting her crime and torn between a lover's remorse and a sister's pity, Ochna now told Elieus the whole truth, and Elieus taking it to Colonus, Colonus gave his judgment, and the brothers fled the country and their sister threw herself down a precipice. Such is the account given by the poetess Myrtis of Anthedon. Thus came the shrine and grove of Eunostus to be forbidden ground to women, and indeed it often happened, in time of earthquake, famine, or other portent, that the citizens of Tanagra made careful enquiry whether a woman had not inadvertently approached the spot.

## ΚΟΡΙΝΝΗΣ

### Βίος

Suid. Κόριννα· Ἀχελῳοδώρου καὶ Ἱπποκρατείας,[1] Θηβαία ἢ Ταναγραία, μαθήτρια Μυρτίδος· [ἐπωνόμαστο δὲ Μυῖα·][2] λυρική. ἐνίκησε δὲ πεντάκις, ὡς λόγος, Πίνδαρον. ἔγραψε βιβλία πέντε καὶ Ἐπιγράμματα καὶ Νόμους Λυρικούς.

Plut. *Glor. Ath.* 4. p. 347 f. ἡ δὲ Κόριννα τὸν Πίνδαρον, ὄντα νέον ἔτι καὶ τῇ λογιότητι σοβαρῶς χρώμενον, ἐνουθέτησεν ὡς ἄμουσον ὄντα μὴ ποιοῦντα μύθους, ὃ τῆς ποιητικῆς ἔργον εἶναι συμβέβηκε, γλώσσας δὲ καὶ καταχρήσεις καὶ μεταφράσεις καὶ μέλη καὶ ῥυθμοὺς ἡδύσματα τοῖς πράγμασιν ὑποτίθεται. σφόδρ' οὖν ὁ Πίνδαρος ἐπιστήσας τοῖς λεγομένοις ἐποίησεν ἐκεῖνο τὸ μέλος· '"Ισμηνὸν ἢ χρυσαλάκατον Μελίαν | ἢ Κάδμον ἢ Σπαρτῶν ἱερὸν γένος ἀνδρῶν | ἢ τὸ πάνυ σθένος Ἡρακλέους | ἢ τὰν Διωνύσου πολυγαθέα τιμάν' δειξαμένου δὲ τῇ Κορίννῃ γελάσασα ἐκείνη τῇ χειρὶ δεῖν ἔφη σπείρειν, ἀλλὰ μὴ ὅλῳ τῷ θυλάκῳ. τῷ γὰρ ὄντι συγκεράσας καὶ συμφορήσας πανσπερμίαν τινὰ μύθων ὁ Πίνδαρος εἰς τὸ μέλος ἐξέχεεν.

[1] Crönert: mss προκρατίας [2] prob. belongs to a later Corinna, cf. Suid. *s.* Κόριννα νεωτέρα

# CORINNA

## Life

Suidas *Lexicon*: Corinna:—Daughter of Achelo-ödorus and Hippocrateia, of Thebes or of Tanagra; pupil of Myrtis; [nicknamed Myia 'Fly';] a lyric poetess. It is said that she was victorious five times over Pindar. She wrote five Books, and Inscriptions, and Lyric Nomes.

Plutarch *Glory of Athens*: When Pindar was as yet young, and prided himself overmuch on his command of language, Corinna censured his ill-taste because, though myths are the proper work of a poet, and forms of words, turns of phrase, changes of expression, tunes and rhythms mere embellishments, his poems were nevertheless devoid of them. Pindar took strong objection to her words and proceeded to compose the lyric which begins: 'Ismenus, or gold-distaffed Melia, or Cadmus, or the holy race of the Sown, or the doughty might of Heracles, or the cheerful worship of Dionysus . . .'[1] and showed it Corinna. Whereupon she retorted, laughing, that he should sow with the hand and not with the whole sack. For Pindar had simply made mixed drinks of his myths and then poured them into his song.

[1] the stock themes of Theban mythology

Sch. Ar. *Ach.* 720 ἀγοράζειν· ἐν ἀγορᾷ διατρίβειν ἐν ἐξουσίᾳ καὶ παρρησίᾳ· ἔστιν Ἀττικῶς, ὅθεν καὶ ἡ Κόριννα ἐλέγχει τὸν τοῦ Πινδάρου Ἀττικισμόν,[1] ἐπεὶ καὶ ἐν τῷ πρώτῳ τῶν Παρθενείων ἐχρήσατο τῇ λέξει.

Ael. *V.H.* 13. 25 Πίνδαρος ὁ ποιητὴς ἀγωνιζόμενος ἐν Θήβαις ἀμαθέσι περιπεσὼν ἀκροαταῖς ἡττήθη Κορίννης πεντάκις. ἐλέγχων δὲ τὴν ἀμουσίαν αὐτῶν ὁ Πίνδαρος σῦν ἐκάλει τὴν Κόρινναν.

Paus. 9. 22. 3 Κορίννης δέ, ἣ μόνη δὴ ἐν Τανάγρᾳ ᾄσματα ἐποίησε, ταύτης ἔστι μὲν μνῆμα ἐν περιφανεῖ τῆς πόλεως, ἔστι δὲ ἐν τῷ γυμνασίῳ γραφή, ταινίᾳ τὴν κεφαλὴν ἡ Κόριννα ἀναδουμένη τῆς νίκης εἵνεκα ἣ Πίνδαρον ᾄσματι ἐνίκησεν ἐν Θήβαις. φαίνεται δέ μοι νικῆσαι τῆς διαλέκτου τε εἵνεκα, ὅτι ᾖδεν οὐ τῇ φωνῇ τῇ Δωρίδι ὥσπερ ὁ Πίνδαρος, ἀλλὰ ὁποῖα συνήσειν ἔμελλον Αἰολεῖς, καὶ ὅτι ἦν γυναικῶν τότε ἤδη καλλίστη τὸ εἶδος, εἴ τις ἔτι[2] εἰκόνι δεῖ τεκμαίρεσθαι.

*Prooem. Pind. fin.* τὰ δὲ ὀνόματα τῶν προειρημένων λυρικῶν ἐστὶ τάδε· Ἀλκμάν, Ἀλκαῖος, Σαπφώ, Στησίχορος, Ἴβυκος, Ἀνακρέων, Σιμωνίδης, Βακχυλίδης, καὶ Πίνδαρος· τινὲς δὲ καὶ τὴν Κόρινναν.[3]

[1] Crönert: mss ἡ Κ. ἐστὶ τοῦ Π. ἀττικιστί [2] τῇ?
[3] these 5 words omitted in most mss.

---

[1] cf. Eust. *Il.* 326. 43, Them. 27. 334, Pind. *O.* 6. 90, *Vit. Metr. Pind.* 8 Dr.; the other Greeks called the Boeotians

Scholiast on Aristophanes *Acharnians*: Ἀγοράζειν:—to behave in the market-place with arrogance of manner and licence of speech; an Attic use of the word, for using which in Book I of his *Maiden-Songs* Corinna takes Pindar to task.

Aelian *Historical Miscellanies*: When the poet Pindar competed at Thebes he happened on ignorant judges, and was defeated five times by Corinna. By way of exposing their lack of good taste, he called Corinna a sow.[1]

Pausanias *Description of Greece*: Corinna, the only poet of Tanagra, is commemorated by a monument in the open street and by a painting in the gymnasium. The latter represents her in the act of putting on the headband she won when she defeated Pindar in the lyric competition at Thebes. In my opinion her victory may be set down first to her dialect, because she did not sing like Pindar in Doric, but in a dialect which Aeolians would understand, and secondly because, if one may really judge from the portrait, she was at that time a remarkably good-looking woman.[2]

*Introduction to Pindar*: The names of the aforesaid lyric poets are these:—Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Bacchylides and Pindar; [some authorities add to these Corinna].[3]

swine; P. prob. meant to contrast her narrow and local conservatism with the broadened outlook which had come of his sojourn at Athens—'She is a mere Boeotian, I am a Greek' [2] Tat. *adv. Gr.* 33 mentions a famous statue by Silanion; see also Bernouilli *Gr. Ikon.* 88 [3] cf. Sch. Dion. Thr. 21. 17, Tz. *prol.* Lyc. 252 M, Didym. 395 Schmidt

Prop. 2. 3. 9 Nec me tam facies, quamvis sit candida, cepit . . .
. . . quantum Aeolio cum temptat carmina plectro,
par Aganippeae ludere docta lyrae,
et sua cum antiquae committit scripta Corinnae
carminaque Erinnes non putat aequa suis.

Stat. *Silv.* 5. 3. 156 . . . . tu pandere doctus
carmina Battiadae latebrasque Lycophronis arti[1]
Sophronaque implicitum tenuisque arcana Corinnae.

---

See also Clem. Al. *Str.* 4. 122, Sch. Dion. Thr. 469. 29, Eust. *Il.* 327. 10.

## ΚΟΡΙΝΝΗΣ ΜΕΛΩΝ

### Γεροίων Α′

### 1–10

Apoll. *Pron.* 325 a [π. τῆς ἐγώ]· Βοιωτοὶ ⟨ἰών⟩[2] ὡς μὲν Τρύφων . . . ὡς δὲ ἔνιοι, ὧν ἐστὶν ὁ Ἅβρων, θέμα ἐστὶν ὃ συζύγως οἱ αὐτοί φασι τῇ μὲν ἐγὼν τὴν ἰών, ⟨τῇ δὲ ἐγώνη τὴν ἰώνει,⟩[3] εἴ γε τὸ παρὰ Δωριεῦσιν η εἰς ει μεταβάλλεται, τῇ δὲ ἐγώνγα τὴν ἰώνγα. Κόριννα (fr. 11)· καὶ ἔτι·

[1] mss atri [2] Bek. [3] Ahr.

---

[1] reading doubtful [2] Callimachus [3] tit. cf. Ant. Lib. 25: there may have been more than two books; the

Propertius *Elegies*: Nor is it so much her face, fair though it be, that hath taken me captive . . . 'tis rather when the melody begins of that Aeolian quill which can rival the lyre of Aganippe, 'tis when she pits her own poetry against old Corinna's, and deems Erinna's verse [1] no match for what she writes herself.

Statius *Greenwoods* [to his father the schoolmaster]: Thou'rt skilled to expound the songs of the Battiad,[2] or the secrets of the cramped Lycophron, Sophron's mazes or the meagre Corinna's mysteries.

# CORINNA

## OLD-WIVES' TALES [3]

### Book I

### 1–10

Apollonius *Pronouns* [on the 1st Person Singular]: The Boeotians use the form *ἰών* according to Tryphon . . . According to some writers, one of whom is Habron, it is a root of which one and the same people use the three forms, *ἰών* corresponding to *ἐγώ*, and *ἰώνει* to *ἐγώνη*—if we may regard the Dorian *η* as changed to *ει*—, and *ἰώνγα* corresponding to *ἐγώνγα*. Compare Corinna (fr. 11); and in another place:

distribution of the fragments here is uncertain, but cf. initials of titles

ἰώνει δ᾽ εἱρώων ἀρετὰς
χείροάδων <ποθείκω>[1]
καλὰ γεροῖ᾽ ἀϊσομένα[2]
Ταναγρίδεσσι λευκοπέπλυς·[3]
μέγα δ᾽ ἐμῆς γέγαθε πόλις
λιγοῦροκωτίλης ἐνόπης.[4]

## 2

Paus. 9. 22. 2 τὸν δὲ Ἑρμῆν λέγουσι τὸν Πρόμαχον, Ἐρετριέων ναυσὶν ἐξ Εὐβοίας ἐς τὴν Ταναγραίαν σχόντων, τούς τε ἐφήβους ἐξαγαγεῖν ἐπὶ τὴν μάχην καὶ αὐτὸν ἅτε ἔφηβον στλεγγίδι ἀμυνόμενον μάλιστα ἐργάσασθαι τῶν Εὐβοέων τροπήν.

Apoll. *Pron.* 355 c (*Gram. Gr.* 1. 1. 74) [π. τῆς ἐμοῦ]· ἀλλὰ μὴν καὶ τῇ ἐμοῦς (σύζυγός ἐστιν) ἡ τεοῦς . . . καὶ ἔτι Κόριννα·

περὶ τεοῦς Ἑρμᾶς ποτ᾽ Ἄρεα[5]
πουκτεύι.

## 3, 4

Cram. *A. O.* 1. 172. 14 [π. τῆς ἐς]· συνεμπίπτει δὲ ἡ ἐς πρόθεσις καὶ ἄλλη Βοιωτικῇ προθέσει τῇ ἐξ·

ἐς Μουσάων[6]

ἂν δὲ φωνῆεν ἐπιφέρηται, διὰ δύο σσ·

ἐσσάρχι πτολέμω[7]

[1] mss ἴωνει ηδ᾽ ηρωων α. χειρωαδων: suppl. *E* [2] Herch: mss κ. γεροῖα εἰσομ. [3] mss -πλοις, -πλους [4] ἐμῆς = ἐμαῖς Böckh: mss ἐμὴ -λης -πης (dat. pl.) Böckh: mss -λαις -παις [5] Wil: mss αρ᾽ευα [6] mss Μουσῶν, but cf. ibid. 278 [7] Ahr.: mss ἐσσ᾽ αρχιπτολέμου·

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[1] the previous 3 (?) lines of this introductory poem might have run 'Some sing of Gods and Goddesses' or the like:

But I, I am come to sing the prowess of Heroes and Heroines, in fair old-wives' tales for the white-robed daughters of Tanagra; and greatly doth their city rejoice in my clear sweet babbling cries.[1]

## 2

Pausanias *Description of Greece*: They say that one day when an Eretrian fleet put in on the coast of the territory of Tanagra, Hermes the Champion led the ephebi or youngest men into the field and by employing a strigil or flesh-scraper ephebus-like as a weapon, inflicted a severe defeat on the enemy.

Apollonius *Pronouns* [on the pronoun 'me']: Indeed along with ἐμοῦς 'of me' there goes a form τεοῦς 'of thee' . . . Compare also Corinna:

For thy sake[2] Hermes fights[3] Ares with his fists.

## 3, 4[4]

Cramer *Inedita* (*Oxford*) [on the preposition ἐς 'into']: This form of the preposition is identical with another, the Boeotian form for ἐξ 'out of'; compare

out of the Muses

but in that dialect if the preposition precedes a vowel it takes the form ἐσσ; compare

beginneth warfare

the last 4 are from Heph. 110 (see on fr. 5), and do not certainly belong here [2] Tanagra's [3] in this poem
[4] 1, 3, 4 would doubtless be taken (by a grammarian or metrician) from an early-placed poem; 1–3 could belong to the ἀρχή or σφραγίς, and 4–10 to the ὀμφαλός of a poem describing the battle (*E*)

## 5, 6, 7, 8, 9, 10

Heph. 110 [π. πολυσχηματίστων]· ὁμοίως δὲ καὶ ἐπὶ τῶν Γλυκωνείων τοιαῦτα σχήματα παραλαμβάνεται, οἷον ἐν τοῖς Κορίννης· (*fr.* 1)· ὧδε καὶ τόδε·

*κὴ πεντείκοντ'*[1] *οὑψιβίας*

ἔτι δὲ καὶ πλείοσιν αὕτη κέχρηται σχήμασιν·

*δώρατος*[2] *ὥστ' ἐφ' ἵππω*
*κάρτα μὲν ἐμβριμάμενοι*[3]
*πόλιν δ' ἔπραθ' ὁ μὲν*[4] *προφανεὶς*
*γλῦκοῦ δὲ τῦς ἀΐδων*[5]
*πελέκεσσι δονεῖτη*[6]

## 11

Apoll. *Pron.* 325 a [π. τῆς ἐγώ]· . . . τῇ δὲ ἐγώνγα τὴν ἱώνγα Κόριννα·

*μέμφομη δὲ κὴ λιγῦρὰν*
*Μουρτίδ' ἱώνγα,*
*ὅτι βανὰ φοῦσ'*
*ἔβα Πινδάροι ποτ' ἔριν.*[7]

## 12

Ibid. 95 a ἡ

*ἐμοῦς*

κοινὴ οὖσα Συρακουσίων καὶ Βοιωτῶν, καθὸ λαὶ Κόριννα καὶ Ἐπίχαρμος ἐχρήσαντο.

[1] mss καὶ πεντή. [2] mss δούρ. [3] Herm.-Crön. -*E*: mss κατὰ μὲν βριμούμ. [4] *B*: mss ἐπράθομεν [5] Crön.: mss τις ἄδων [6] mss δονεῖται [7] Böckh-*B*-Wil.: mss μεμφομαι δε και λ. μυρτιδα and πινδαριοιο: for βανά cf. Hdn. μον. λέξ. 1. 18. 25

## 5, 6, 7, 8, 9, 10

Hephaestion *Handbook of Metre* [on 'polyschematist or irregular verse]: Similarly such types occur in Glyconics, for instance in those of Corinna: (fr. 1); so also this:

and fifty did [Hermes?] of the lofty might [lay low?]

And yet further varieties are used by her:

[riding] his ship like a horse

all snorting upon him right fiercely

he appeared before them and sacked their city

and singing to them sweetly

[the air?] whistles with whirling axes

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## 11

Apollonius *Pronouns* [on the 1st Person]: . . . and *ἰώνγα* corresponding to *ἐγώνγα*. Compare Corinna:

And I, I find fault even with the clear sweet Myrtis, because, woman though she be, she hath striven against Pindar.[1]

## 12[2]

The Same: The form *ἐμοῦς*

of me

is used both by the Syracusans and by the Boeotians, being found in Epicharmus and Corinna.

[1] prob. from the *σφραγίς* of an early-placed poem [2] 12–14 prob. came early in Bk. I.

## 13

Ibid. 121 c ἁμῶν· . . . ὁμοίως Βοιωτοὶ

ἁμίων

ἐπὶ δὲ τῆς κτητικῆς

ἁμῶν δόμων

## 14

Ibid. 106 a τῇ τίν σύζυγος ἡ ἵν . . . ἐστὶ καὶ ἡ

ἑΐν

ἀπὸ τῆς τεΐν παρὰ Ἀντιμάχῳ καὶ Κορίννῃ, ἐπὶ αἰτιατικῆς[1] ἔσθ' ὅτε παραλαμβανομένη.

## 15

Prisc. *Inst.* (*Gram. Lat.*) 1. 36: in plerisque tamen Aeoles secuti hoc facimus. illi enim θουγάτηρ dicunt pro θυγάτηρ, ου corripientes, vel magis υ sono *u* soliti sunt pronuntiare, ideoque adscribunt ο, non ut diphthongum faciant, sed ut sonum υ Aeolicum ostendant, ut

. . . . . . καλλιχόρω χθονὸς
Οὐρίας θοῠγατερ . . .

## 16–17 Ἀσπὶς Ἀθάνας

*Anth. Pal.* 9. 26. Ἀντιπάτρου Θεσσαλονικέως· εἰς τὰς Ἐννέα Λυρικὰς Ποιητρίας· . . . καὶ σέ, Κόριννα, | θοῦριν Ἀθηναίης ἀσπίδα μελψαμέναν.

## 17

Plut. *Mus.* 14 ἄλλοι δὲ καὶ αὐτὸν τὸν θεόν (Ἀπόλλωνα) φασιν αὐλῆσαι . . . ἡ δὲ Κόριννα καὶ διδαχθῆναί φησι τὸν Ἀπόλλω ὑπ' Ἀθηνᾶς αὐλεῖν.

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[1] Bek: mss δο-ικῆς

13

The Same: ἁμῶν 'of us': . . . similarly the Boeotians say ἁμίων

of us

and for the possessive, ἁμῶν 'our'; compare

our houses

14

Apollonius *Pronouns*: To the 2nd Person τίν 'thee' corresponds the 3rd Person ἵν 'him' or 'her' . . . There is also a form ἑΐν

him

corresponding to τεΐν, in Antimachus and Corinna, sometimes used as an accusative as well as a dative.

15

Priscian *Principles of Grammar*: In general, however, we follow the Aeolians, who say θουγάτηρ for θυγάτηρ 'daughter,' with the diphthong short, or rather give the Greek υ the value of the Latin *u*, and for that reason prefix ο in writing, not making a diphthong but the Aeolic υ; compare:

O daughter of that land of fair dances, Hyria[1]

## 16–17 The Shield of Athena

*Palatine Anthology*: Antipater of Thessalonica; on the Nine Lyric Poetesses: . . . and thee, Corinna, who sangest of Athena's martial shield.

17[2]

Plutarch *Music*: Other authorities declare that Apollo played the flute himself . . . Indeed Corinna says that Apollo was taught flute-playing by Athena.

[1] in Boeotia [2] cf. Ibid. 5

## 18–21 Βοιωτός

Hdn. π. μον. λέξ. 2. 917 παρὰ δὲ τῷ ποιητῇ Ποσειδάων . . . παρὰ μέντοι Βοιωτοῖς Ποτειδάων τραπέντος τοῦ σ εἰς τ· Κόριννα Βοιωτῷ·[1]

τοῦ δὲ μάκαρ, Κρονίδα[2] Ποτιδάωνος,[3] ἄναξ Βοιωτέ.

## 19

Apoll. *Pron.* 122 b ὑμῶν· . . . Αἰολεῖς ὑμμέων . . . οὑμίων Βοιωτοί·

τὸ δέ τις οὑμίων ἀκουσάτω[4]

Κόριννα.

## 20

Sch. Ap. Rh. 1. 551 Ἀρμενίδας δὲ ἐν τοῖς Θηβαϊκοῖς Ἀμφικτύονος υἱὸν Ἴτωνον ἐν Θεσσαλίᾳ γεννηθῆναι, καὶ Ἀλέξανδρος ἐν τῷ α΄ τῶν Καρικῶν Ὑπομνημάτων Κορίννης ὑπομνησθείς.[5]

## 21

Ibid. 3. 1178 Ὠγυγίας δὲ τὰς Θήβας ἀπὸ Ὠγύγου τοῦ <πρῶτον> βασιλεύσαντος αὐτῶν. Κόριννα δὲ τὸν

Ὤγουγον[6]

Βοιωτοῦ υἱόν· ἀπὸ τούτου δὲ καὶ τῶν Θηβῶν πύλαι.

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## 22–22A Ἑπτ' ἐπὶ Θείβης

Apoll. *Pron.* 119 c Δωριεῖς ὑμές . . . Αἰολεῖς ὔμμες . . . Βοιωτοὶ μετὰ διφθόγγου τοῦ ου·

οὑμὲς δὲ κομισθέντες

Κόριννα Ἑπτ' ἐπὶ Θήβαις.

[1] mss Κόριννα· Βοιωτοὶ τοῦδε and τοῦ [2] gen. *E*: mss δη [3] mss Ποτειδάωνος [4] mss ουμμιων [5] Crön: mss τῶν Κορίννης (or Καρικῶν) ὑπομνημάτων [6] mss Ὤγυγον

## 18–21 Boeotus

Herodian *Words Without Parallel*: In Homer the form is *Poseidaon* . . . but in Boeotian, with change of *s* to *t*, *Poteidaon*; compare Corinna in her *Boeotus*:

and happy thou, son thou of Poseidon son of Cronus, lord Boeotus.

### 19[1]

Apollonius *Pronouns*: ὑμῶν 'of you' . . . The Aeolians use ὑμμέων . . . the Boeotians οὑμίων; compare

wherein let men listen to you;

Corinna.

### 20[2]

Scholiast on Apollonius of Rhodes *Argonautica*: Armenidas declares in his *Thebaïca* that Amphictyon had a son Itonus born to him in Thessaly, and Alexander agrees with him, quoting Corinna in the 1st Book of his *Treatise on Caria*.

### 21

The Same: Thebes is called Ogygian from its first king Ogygus. Corinna makes

Ogygus

the son of Boeotus. From him came the gates of Thebes.

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## 22–22A The Seven against Thebes

Apollonius *Pronouns*: The Dorians say for 'you' ὑμές . . . the Aeolians ὔμμες . . . the Boeotians the form with the diphthong οὑμές; compare:

and you being brought hither[3]

Corinna *Seven against Thebes*.

[1] doubtless belongs to an early-placed poem; the metre would suit this, but its position is not certain [2] cf. Paus. 9. 1, Steph. Byz. Βοιωτία [3] from Argos

## 22A

Sch. T. *Il.* 17. 197 γηράς· ἀποκοπὴ τοῦ γηράσας, ὡς ὑποφθάς, ἐπιπλῶς· καὶ Κόριννα

βροντάς[1]

ἀντὶ τοῦ βροντήσας.

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## 23–23A Εὐωνουμίη

Sch. *Il.* 2. 496 Αὐλίδα· . . . ἀπὸ Αὐλίδος τῆς Εὐωνύμου τοῦ Κηφισοῦ.

## 23A

Apoll. *Pron.* 136 c [π. τῆς ἑός]· Αἰολεῖς μετὰ τοῦ F κατὰ πᾶσαν πτῶσιν καὶ γένος . . . ὁμοίως καὶ Βοιωτοί. Κόριννα Εὐωνουμίης[2]

πῆδα Fὸν θέλωσα φίλης
ἀγκάλης ἑλέσθη[3]

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## 24 Fιόλαος

Apoll. *Pron.* 113 b διὰ τοῦ ε ἡ νῶε παρὰ Ἀντιμάχῳ ἐν Θηβαΐδι . . . καὶ

τοῦ̆ τε νῶέ <τε>[4]

ἐν Ἰολάῳ Κόριννα.

## 25–27 Κατάπλους

Sch. Nic. *Ther.* 15 οἱ δὲ πλείους Ταναγραῖον εἶναί φασι τὸν Ὠρίωνα. Κόριννα δὲ εὐσεβέστατον λέγει αὐτὸν καὶ ἐπελθόντα πολλοὺς τόπους ἡμερῶσαι καὶ καθαρίσαι ἀπὸ θηρίων.

[1] Schn: mss κ' ὥρινα βροντᾶς [2] mss ευωνυμίης [3] πῆδα Fὸν and ἑλέσθη Böckh: mss πηδεγον ελεσθε [4] *E*

## 22A

Scholiast on the *Iliad*: γηράς 'when he grew old':—An apocope or shortening of γηράσας like ὑποφθάς and ἐπιπλώς, and Corinna's βροντάς

striking with the thunderbolt[1]

for βροντήσας.

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## 23–23A The Daughters of Euonymus

Scholiast on the *Iliad*: Aulis: . . . from Aulis daughter of Euonymus son of Cephisus.[2]

## 23A

Apollonius *Pronouns* [on the possessive ἑός 'his' or 'her']: The Aeolians use the form with digamma ($w$) in every person and gender . . . Similarly the Boeotians; compare Corinna in the *Daughters of Euonymus*:

desiring to take her son in her loving arms.

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## 24 Iolaüs

Apollonius *Pronouns* [on the 1st Person Dual]: The form with ε, νῶε, occurs in Antimachus' *Thebaïd* and in

thou and we twain

from the *Iolaüs* of Corinna.

## 25–27 The Return[3]

Scholiast on Nicander *Antidotes to the Bites of Beasts*: The more usual view is that Orion hailed from Tanagra; according to Corinna he was a man of great piety who went about to many places reclaiming them and purging them of wild beasts.

[1] ref. to Capaneus? Crön. [2] cf. 33. 72, Steph. Byz. Αὐλίς
[3] of Orion, healed of his blindness, to Chios for vengeance

Parth. 20 [π. Ἀεροῦς]· λέγεται δὲ καὶ Οἰνοπίωνος καὶ νύμφης Ἑλίκης Ἀερὼ κόρην γενέσθαι· ταύτης δὲ Ὠρίωνα τὸν Ὑριέως ἐρασθέντα παρ' αὐτοῦ παραιτεῖσθαι τὴν κόρην, καὶ διὰ ταύτην τήν τε νῆσον ἐξημερῶσαι τότε θηρίων ἀνάπλεων οὖσαν, λείαν τε πολλὴν περιελαύνοντα τῶν προσχώρων ἕδνα διδόναι· τοῦ μέντοι Οἰνοπίωνος ἑκάστοτε ὑπερτιθεμένου τὸν γάμον διὰ τὸ ἀποστυγεῖν αὐτῷ γαμβρὸν τοιοῦτον γενέσθαι, ὑπὸ μέθης ἔκφρονα γενόμενον τὸν Ὠρίωνα κατᾶξαι τὸν θάλαμον ἔνθα ἡ παῖς ἐκοιμᾶτο, καὶ βιαζόμενον ἐκκαῆναι τοὺς ὀφθαλμοὺς ὑπὸ τοῦ Οἰνοπίωνος.

## 26

Apoll. *Pron.* 105 b [π. τῆς τίν]· τίθεται παρὰ Κορίννῃ καὶ ἐπὶ αἰτιατικῆς ἐν Κατάπλῳ·

. . . οὐ γὰρ τὶν ὁ φθονερὸς
δαμίωτ'[1]. . . . . . . . .

ἀντὶ τοῦ σὲ καὶ σαφὲς ὡς κατ' ἐναλλαγὴν πτώσεως.

## 27

Ibid. 98 b ἑοῦς· αὕτη ἀκόλουθος Δωρικῇ τῇ τεοῦς, ᾗ συνεχῶς καὶ Κόριννα ἐχρήσατο· ἐν Κατάπλῳ·

νίκασ' ὁ μεγαλοσθένεις
Ὠαρίων, χώραν τ' ἀπ' ἑοῦς
πᾶσαν ὠνοῦμηνεν.[2]

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## 28 Κορωναίη

Ant. Lib. 25 Μητιόχη καὶ Μενίππη· ἱστορεῖ Νίκανδρος Ἑτεροιουμένων δ' καὶ Κόριννα Γεροίων α'. Ὠρίωνος τοῦ Ὑριέως ἐν Βοιωτίᾳ θυγατέρες ἐγένοντο Μητιόχη καὶ Μενίππη· αὗται ὅτε Ὠρίωνα ἠφάνισεν ἐξ ἀνθρώπων Ἄρτεμις, ἐτρέφοντο παρὰ τῇ μητρί. καὶ

[1] *E* = ζημιοῖ (the citation showed τίν to be accus.): mss δαιμωτ [2] ὁ: Herm. ὃν

Parthenius *Love Romances* [on Aëro]: The story goes that Aero was the daughter of Oenopion and the nymph Helicè, and Orion the son of Hyrieus, falling in love with her, asked her of Oenopion in marriage, and for her sake reclaimed the island (of Chios) by purging it of the wild beasts that infested it; moreover he drove off large herds of cattle from the neighbouring farms to be her bridal gift. Oenopion, however, had no stomach for such a son-in-law, and whenever the day was fixed deferred it, till one night, fuddled with drink, Orion broke into the chamber where the girl lay asleep; whereupon Oenopion laid violent hands upon him and put out his eyes with a firebrand.

## 26

Apollonius *Pronouns* [on the form τίν 'thee']: It is used also by Corinna in the accusative; compare the *Return*:

for thou art not harmed by this jealous man [1]

where τίν is for σέ by interchange of cases.

## 27

The Same: ἑοῦς 'of him':—This corresponds to the Doric τεοῦς 'of thee,' which is frequently used by Corinna; compare the *Return*:

The mighty man Orion won the day, and gave all the land his name.

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## 28 The Shuttle-Maidens [2]

Antoninus Liberalis *Metamorphoses*: Metiochè and Menippè:—Told by Nicander in the 4th Book of the *Transformations* and by Corinna in the 1st Book of her *Old-Wives' Tales*. To Orion son of Hyrieus were born in Boeotia two daughters, Metiochè and Menippè, who when Artemis removed Orion from this world were thenceforth brought up

[1] Aero to her father?  [2] cf. Ov. *Met.* 13. 692

Ἀθηνᾶ μὲν ἐδίδασκεν αὐτὰς ἱστοὺς ἐξυφαίνειν, Ἀφροδίτη δὲ αὐταῖς ἔδωκε κάλλος. ἐπεὶ δὲ Ἀονίαν ὅλην ἔλαβε λοιμὸς καὶ πολλοὶ ἀπέθνῃσκον, θεωροὺς ἀπέστειλαν παρὰ τὸν Ἀπόλλωνα τὸν Γορτύνιον. καὶ αὐτοῖς εἶπεν ὁ θεὸς ἱλάσσασθαι δύο τοὺς ἐριουνίους θεούς· ἔφη δὲ καταπαύσειν αὐτοὺς τὴν μῆνιν, εἰ δύο δυσὶν ἑκοῦσαι παρθένοι θύματα γένοιντο. πρὸς δὲ δὴ τὸ μαντεῖον οὐδεμία τῶν ἐν τῇ πόλει παρθένων ὑπήκουσεν, ἄχρι γυνὴ θῆσσα τὸν χρησμὸν ἐξήνεγκε πρὸς τὰς θυγατέρας τοῦ Ὠρίωνος. αἱ δ' ὡς ἐπύθοντο περὶ τὸν ἱστὸν ἔχουσαι, τὸν ὑπὲρ ἀστῶν θάνατον ἐδέξαντο πρὶν ἢ τὴν ἐπιδήμιον ἐπιπεσοῦσαν αὐτὰς ἀφανίσαι νόσον. τρὶς δὲ βοησάμεναι χθονίους δαίμονας, ὅτι αὐτοῖς ἑκοῦσαι θύματα γίνονται, ἐπάταξαν ἑαυτὰς τῇ κερκίδι παρὰ τὴν κλεῖδα καὶ ἀνέρρηξαν τὴν σφαγήν. καὶ αὗται μὲν ἀμφότεραι κατέπεσον ἐς τὴν γῆν, Φερσεφόνη δὲ καὶ Ἅιδης οἰκτίραντες τὰ μὲν σώματα τῶν παρθένων ἠφάνισαν, ἀντὶ δ' ἐκείνων ἀστέρας ἀνήνεγκαν ἐκ τῆς γῆς· οἱ δὲ φανέντες ἀνηνέχθησαν εἰς οὐρανόν, καὶ αὐτοὺς ὠνόμασαν ἄνθρωποι κομήτας. ἱδρύσαντο δὲ πάντες Ἄονες ἐν Ὀρχομενῷ τῆς Βοιωτίας ἱερὸν ἐπίσημον τῶν παρθένων τούτων, καὶ αὐταῖς καθ' ἕκαστον ἔτος κόροι τε καὶ κόραι μειλίγματα φέρουσιν. προσαγορεύουσι δὲ αὐτὰς ἄχρι νῦν Αἰολεῖς Κορωναίας [1] παρθένους.

## 29–30 Μινυαΐη

Ibid. 10 Μινυάδες· ἱστορεῖ Νίκανδρος Ἑτεροιουμένων δ' καὶ Κόριννα. Μινύου τοῦ Ὀρχομενοῦ ἐγένοντο θυγατέρες Λευκίππη, Ἀρσίππη, Ἀλκαθόη, καὶ ἀπέβησαν ἐκτόπως φιλεργοί. πλεῖστα δὲ καὶ τὰς ἄλλας γυναῖκας ἐμέμψαντο, ὅτι ἐκλιποῦσαι τὴν πόλιν ἐν τοῖς ὄρεσιν ἐβάκχευον, ἄχρι Διόνυσος εἰκασθεὶς κόρῃ παρῄνεσεν αὐταῖς μὴ ἐκλείπειν τελετὰς ἢ μυστήρια τοῦ θεοῦ· αἱ δὲ οὐ προσεῖχον. πρὸς δὴ ταῦτα χαλεπήνας ὁ Διόνυσος ἀντὶ κόρης ἐγένετο ταῦρος καὶ λέων καὶ πάρδαλις, καὶ ἐκ τῶν κελεόντων

[1] mss -ίδας

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[1] Boeotia [2] in Crete [3] the oracle apparently ran ἱλάσσεσθε θεὼ ἐριουνίω αἴ κε γενῶνται | ὔμμιν θῦμα δυοῖσι κόραι δύο θεοῖσι ἑκοῖσαι [4] the writer seems to derive this name, which should mean 'curved,' from the boys and girls, κόροι

by their mother, being taught the art of weaving by Athena and given personal beauty by Aphroditè. When Aonia[1] was sore bested with a famine and the inhabitants were dying in great numbers, messengers sent to consult the Apollo of Gortyn[2] were told to 'propitiate the two Gods of Aid'; their wrath would be appeased 'if maidens two' consented to be sacrificed to 'deities twain.'[3] The oracle found no maiden of the city willing to obey it, till a bondwoman brought word of it away to the daughters of Orion. No sooner had she told them as they stood at the loom, than they accepted death for their neighbours' sake rather than death by the plague, and crying thrice to the Gods below that they were a willing sacrifice, smote themselves with the shuttle beneath the chin, severed the vein of the throat, and fell both of them dead. In pity of them Persephonè and Hades made the maidens' bodies to disappear, and raised up from out of the earth in the stead of them two stars, which appeared and rose into the sky, and men called them comets. And at Orchomenus in Boeotia all the Aonians built a shrine in remembrance of the maidens, whither every year boys and girls bring them offerings, and to this day they are known to the Aeolians as the Coronaeae or Shuttle-Maidens.[4]

## 29–30 The Daughters of Minyas

The Same: The Daughters of Minyas:—Told by Nicander in the 4th Book of the *Transformations* and by Corinna. To Minyas son of Orchomenus were born three daughters named Leucippè, Arsippè[5] and Alcathoë, who grew up to be extraordinarily industrious and find great fault with the other women for leaving the city to go and play Bacchanals in the hills. When at last Dionysus, in the shape of a girl, advised them not to neglect the God's rites or mysteries, they paid no notice, whereupon Dionysus took umbrage and became instead of a maiden a bull, a lion, and a leopard, and

καὶ κόραι, but prob. κορωνή once meant among other things 'shuttle,' because the ends of it are sometimes slightly curved like the tips of a bow, or because it resembles the prow of a ship, cf. Germ. *Weberschiff* [5] Arsinoë in Plut. *Q. G.* 38, who describes the Dionysiac rite to which the story belonged

ἐρρύη νέκταρ αὐτῷ καὶ γάλα. πρὸς δὲ τὰ σημεῖα τὰς κόρας ἔλαβε δεῖμα, καὶ μετ' οὐ πολὺ κλήρους εἰς ἄγγος ἐμβαλοῦσαι ἀνέπηλαν. ἐπεὶ δ' ὁ κλῆρος ἐξέπεσε Λευκίππης, ηὔξατο θῦμα τῷ θεῷ δώσειν, καὶ Ἵππασον τὸν ἑαυτῆς παῖδα διέσπασε σὺν ταῖς ἀδελφαῖς. καταλιποῦσαι δὲ τὰ οἰκεῖα τοῦ πατρὸς ἐβάκχευον ἐν τοῖς ὄρεσιν καὶ ἐνέμοντο κισσὸν καὶ μίλακα καὶ δάφνην, ἄχρις αὐτὰς Ἑρμῆς ἀψάμενος τῇ ῥάβδῳ μετέβαλεν εἰς ὄρνιθας. καὶ αὐτῶν ἡ μὲν ἐγένετο νυκτερίς, ἡ δὲ γλαῦξ, ἡ δὲ βύζα. ἔφυγον δὲ αἱ τρεῖς τὴν αὐγὴν τοῦ ἡλίου.

## 30

Apoll. *Pron.* 96 a τεῦς· αὕτη σύζυγος τῇ ἐμεῦς· Ἐπίχαρμος . . . ἔστι δὲ Βοιωτιακὸν δηλόνως·

τεῦς γὰρ ὁ κλᾶρος·

ὃ περισπασθὲν τὴν πρωτότυπον σημαίνει.

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## 31 Ὑδίπους

Sch. Eur. *Phoen.* 26 τινὲς δὲ καὶ τὴν μητέρα αὐτῷ (τῷ Οἰδίποδι) φασὶν ἀνῃρῆσθαι. ἀνελεῖν δὲ αὐτὸν οὐ μόνον τὴν Σφίγγα ἀλλὰ καὶ τὴν Τευμησίαν ἀλώπεκα, ὡς Κόριννα.

# Γεροίων Β′

## 32 [Ἀγὼν[1] Ϝελικῶνος κὴ Κιθηρῶνος]

Tzetz. *Prol. Hes.* 30 Gaisf. Ἑλικὼν δὲ καὶ Κιθαιρὼν ἀπὸ Ἑλικῶνος καὶ Κιθαιρῶνος τῶν ἀδελφῶν ἐκλήθησαν, οἵτινες πρὸς ἀλλήλους ἐπολέμησαν, καθὼς ὁ Κυρηναῖος Λυσίμαχος ἐν τῷ πρώτῳ Περὶ Ποιητῶν ἱστορεῖ.

[1] not ἔρις, cf. l. 18 and initial of title (?) to 33 (in *fr.* 11 ἔρις has no technical connotation, though the context equates it to ἀγών)

their weaver's beams ran him nectar and milk. At these portents the girls took fright, and shortly afterwards the three put lots in a vessel and shook it; and when it fell to Leucippè she vowed she would make the God a sacrifice, and with the aid of her sisters tore in pieces her child Hippasus. Then leaving their father's roof they went Maenads in the hills, and lived on ivy and eglantine and bay till Hermes with a touch of his wand turned the first into a bat, the second into a white-owl, and the third into an eagle-owl, and all three fled the rays of the sun.

## 30

Apollonius *Pronouns*: τεῦς 'of thee':—This corresponds to ἐμεῦς 'of me'; compare Epicharmus . . . It is clearly Boeotian; compare

for the lot is thine;[1]

where the circumflex shows that it is the pronoun itself (and not the possessive adjective).

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## 31 Oedipus

Scholiast on Euripides *Phoenician Women*: According to some authorities his own mother was slain by Oedipus, and he slew not only the Sphinx but, according to Corinna, the Teumesian Fox.

# OLD-WIVES' TALES

## Book II

### 32 The Contest between Helicon and Cithaeron

Tzetzes *Introduction to Hesiod*: Helicon and Cithaeron were named from the brothers who fought against one another, as we are told by Lysimachus of Cyrenè in the first Book of his treatise *On the Poets*.

[1] if this belongs here it is strange A. should not have found an instance earlier in the book; possibly the above title is not C.'s

Sch. *Od.* 3. 267 οὕτω Δημήτριος ὁ Φαληρεύς· Μενέλαος ἅμα τῷ Ὀδυσσεῖ ἐλθὼν εἰς Δελφοὺς τὸν θεὸν εἴρετο περὶ τῆς μελλούσης ἔσεσθαι εἰς Ἴλιον στρατείας. τότε δὴ καὶ τὸν ἐννεατηρικὸν τῶν Πυθίων ἀγῶνα ἠγωνοθέτει Κρέων, ἐνίκα δὲ Δημόδοκος Λάκων μαθητὴς Αὐτομήδους Μυκηναίου, ὃς ἦν πρῶτος δι' ἐπῶν γράψας τὴν Ἀμφιτρύωνος πρὸς Τηλεβόας μάχην καὶ τὴν ἔριν Κιθαιρῶνός τε καὶ Ἑλικῶνος, ἀφ' ὧν δὴ καὶ τὰ ἐν Βοιωτίᾳ ὄρη προσαγορεύεται.

*Pap. Berol.* 284 *Berl. Klassikertexte* 5. 2. p. 19 (after 11 mutilated ll. containing [ἐο]υστέφανον, ἐπ' ἄκρυ, χορδάς, ὀρίων, φοῦλον, γενέθλα):

*e.g.*[1] ]ε̣υ̣[. . . . .]κὠνί-[2]
[ατα πέμ]ψαν δάθι' ὣ[ιγες] ασ[[3]
[δίδο]σάν τ' οἶ λαθρά[δα]ν ἀγ-
κῦλομείταο Κρόνω, τα-
νίκα νιν κλέψε μάκηρα Ῥεία,[4]

μεγάλαν τ' ἀθανάτων ἐσς
ἕλε τιμάν.' τάδ' ἔμελψεν.
μάκαρας δ' αὐτίκα Μώση
φέρεμεν ψᾶφον ἔταττον
κρουφίαν κάλπιδας ἐν[5] χρου-
σοφαῖς· τὺ δ' ἅμα πάντες ὦρθεν·

πλίονας δ' εἶλε[6] Κιθηρών.
τάχα δ' Ἑρμᾶς ἀνέφα μα-
κρὸν ἀούσας, ἐρατὰν ὡς
ἕλε νίκαν, στεφάνυσιν
[δ'] ἑ[7] κατ' ᾤαν <ἀν>εκόσμιον[8]
[μάκα]ρες.[9] τῶ δὲ νόος γεγάθι.

[ὁ δὲ λο]ύπησι κάθεκτος
[χαλεπ]ῆσιν Fελικὼν ἐ-
[σέρυε] λιττάδα πέτραν,

[1] *E* [2] P ώνη corrected from ώνει [3] *E*: these 2 letters perh. belong to a note, or l. 13 is the end of a

Scholiast on the *Odyssey*: The account of Demetrius of Phalerum is as follows:—Menelaüs came to Delphi with Odysseus and consulted the God about the coming Trojan War, and it was then that the eight-yearly Pythian festival was held by Creon, and the victor was the Laconian Demodocus, a pupil of Automedes of Mycenae, who was the first to write in epic verse of the battle of Amphitryon with the Teleboans and the fight between the Cithaeron and Helicon who gave their names to the mountains in Boeotia.

From a Papyrus of the 2nd Century (*after* 11 *mutilated lines containing* well-crowned, on the summit, strings [of the lyre], mountains, tribe, race):

'. . . and the [goats] brought gifts of holy [food], and gave it him unbeknown to crooked-counselled Cronus in the days after divine Rhea had deceived him [1] and won great honour of the Immortals.' So sang Cithaeron, and forthwith the Muses bade the Gods put their secret ballot-stones in the golden urns, and all at once they rose, and the more part of the votes was Cithaeron's. And quickly did Hermes' loud cry proclaim that he had won delightful victory, and the Gods adorned his head with wreaths,[2] and his heart was glad. But Helicon, he was whelmed with bitter griefs, and tare out a smooth rock, and

[1] restoration doubtful, but the ref. would seem to be to the miraculous feeding of the infant Zeus (at places which vary according to the version of the story) after his mother had saved his life by giving Cronus a stone to devour instead of his child [2] *or perh.* adorned him with wreaths on the summit [of the rock]; but one would expect στάντες or the like

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stanza (Ἀσκρᾶν = Ἀσκραίων? or Ἀσ(ί)ων?): δάθια = ζάθεα (but ι' ω are doubtful letters) [4] P ρεα [5] Sch. ες [6] P corrected from οθλε (ἕολε perf. ? *E*) [7] or δ' Ϝε (*E*:) P . .]ϵ [8] Vollgraff compares *Gr. Dial. Inschr.* 5075 ἐς τὰν ἄνω ὤϊαν τᾶς πέτρας (suppl. Schroed.) [9] ll. 26–32 suppl. Wil.

[ἐνέδω]κεν δ' ὄ[ρο]ς· ὑκτρῶς
[δὲ γο]ῶν[1] οὑψόθεν εἴρι-
σέ [νιν ἐ]ν[2] μουριάδεσσι λαῦς

(30 more mutilated lines containing προσίασι, μελίων, προσόρουσεν, φέγ[γος], μακάρων τῦ, ἰόντας ἄσα[ν], ἄνδρεσσιν, Διὸς Μνα-|[μοσούνας τ . . . .] κώρη, Sch. ἐπικληθήσεσθαι, Fε[λικών], ὧδ' ἄρα, ὄρος, κροῦ[ερ . .], ἐρα[τ . .])

## 33 Γ[άμυ Ἀσωπιᾶν]

Ibid.:

Μωσ[άων Fιοστεφάν]ων[3]
δῶ[ρον ἔσλον οὗτ' ἐ]νέπω[4]
δή[μονας μέλπωσα] μέλι,[5]

(17 mutilated lines containing ἐσ]σόδιον, ὧτε . . ἀέλιος, θ]ουσίας, φίλα, φθ]ογγάν, ἰῶν, Ἀσωπ[ , ἐν νόμον, μελ]άθρων, ἐν πειμονάν)

ὧν Ἥγ[ιναν, τιὰν γε]νέθλαν,[6]
Δεὺς [πατείρ, δωτεὶρ ἀ]γαθῶν[7]

(25 mutilated lines containing Κορκου[ρ , Ποτι[δάων . . πα]τεὶρ Σιν[ώπαν, Θεσ[πιαν . . ἐ]στὶν ἔχων, σαφές·, παρὰ θιῶν)

οὔ]ποκ' αὐτὸ [. . . . .]θων·[8]
Δᾶν]α γὰρ θιάς [τ' ἐφέπω-]
σ' εὐδήμων [ἔσετ' εἴ]δει.[9]

τᾶν δὲ πήδων τρῖς μὲν ἔχι
Δεὺς πατεὶρ πάντων βασιλεύς.
τρῖς δὲ πόντω γᾶμε μέδων
Ποτιδάων, τῆν δὲ δοῦιν
Φῦβος λέκτρα κρατούνι·

[1] Sitz. [2] = ἤρεισε: suppl. Wil. [3] Crön. [4] *E* (οὖτο = τοῦτο) [5] Crön. [6] Crön. -*E* [7] Wil. [8] Sch. ουποτ': ll. 48–50 suppl. Wil. [9] Sch. ηδη

the mountain-side gave way, and wailing piteously he thrust it down among the innumerable peoples.[1]

(*The poem is completed by* 30 *mutilated lines containing* they approach, limbs (*or* songs), he rushed towards, the light, of the Gods to the, they gave them their fill (?) as they came, to the men, daughters of Zeus and Memory, *Scholion* will be invoked, He[licon], thus then, mountain, cold, lovely)

## 33 The Marriages of the Daughters of Asopus[2]

From the Same Papyrus:

[Here] tell I a [goodly] gift of the [violet-crowned] Muses, [hymning] divinities in song

(17 *mutilated lines containing* after-piece, like the . . sun, sacrifices, dear, voice, I, Asopus, into law, palace, into woe)

of whom Aegina, [thy] offspring, Zeus [the Father, giver] of good things

(25 *mutilated lines containing* Corcyra, father . . . Poseidon hath Sinopè . . . Thespia, clearly, from the Gods)

never. . . . For she[3] shall soon be happy waiting upon Zeus and the Goddesses. Of thy daughters, three are with Father Zeus the king of all, three are wedded to Poseidon lord of the sea, two do share the bed of Phoebus, and one is wife to Maia's

[1] restoration of this sentence not quite certain [2] title uncertain; the first letter of 'marriages' only survives, and that may belong not to the title but to a note [3] Asopus' wife Metopè, daughter of river Ladon (Wil.)

τὰν δ' ἴαν Μήας ἀγαθὸς
πῆς Ἑρμᾶς. οὕτως[1] γὰρ Ἔρως
κὴ Κούπρις πιθέταν τιὼς[2]
ἐν δόμως βάντας κρουφάδαν
κώρας ἐννί' ἑλέσθη.

τή ποκ' εἱρώων γενέθλαν
ἐσγεννάσονθ' εἱμιθίων
κἄσσονθη πολουσπερίες.
τεῖ ἅ τ' εἴρω τ' ἐς [μαντοσ]οῦνω
τρίποδος ὥ τ'[ ἐπεπούσμαν·][3]

τόδε γέρας κ[ατέσχον ἰὼ]ν[4]
ἐς πεντείκοντα κρατερῶν
ὁμήμων, πέδοχος[5] προφά-
τας σεμνῶν ἀδούτων λαχὼν
ἀψεύδιαν Ἀκ[ρη]φείν.[6]

πράτοι [μὲν] γὰρ Λατοΐδας
δῶκ' Εὐωνούμοι τριπόδων
ἐσς ἰῶν χρεισμὼς ἐνέπιν·
τὸν δ' ἐς γᾶς βαλὼν Οὑριεὺς
τιμὰν δεύτερος ἶσχεν,

πῆς Ποτιδάωνος, ἔπι-
τ' Ὠαρίων ἁμὸς γενέτωρ
γῆαν ϝᾶν ἀππασάμενος·[7]
χὼ μὲν ὠρανὸν ἀμφέπι
τιμὰν δ' [ἔλλαχον][8] οὕταν.

τώ[νεκ' εὖ τ' ἔγνω]ν[9] ἐνέπω
τ' ἀτρέκ[ιαν χρει]σμολόγον.[8]
τοὺ δέ, [φίλ', ἶκέ τ' ἀ]θανάτυς[10]
κὴ λού[σ' ἐς ταραχᾶν][11] φρένας
δημόν[ων ϝεκού]ρεύων."[12]

good son Hermes. For them did Love and Cypris persuade to go secretly to thy house and take thy daughters nine.[1] And they in good time shall bear thee a race of demigod heroes, and be fruitful mothers of children. Learn thou both the things thou didst ask of the oracular tripod, and how it is I learnt them. This honour have I of fifty mighty kinsmen, the share allotted Acraephen[2] in the holy sanctuary as forthteller of the truth.

For the son of Leto gave the right of speaking oracles from his tripods first unto Euonymus; and Hyrieus[3] it was who cast him out of the land and held the honour second after him, Hyrieus son of Poseidon; and my sire Orion took his land to himself and had it next, and now dwells in heaven—that is his portion of honour. Hence comes it that I know and tell the truth oracular. And as for thee, my friend, yield thou to the Immortals and set thy mind free from tumult, wife's father to the Gods.

[1] the scholiast on Pind. *O.* 6. 144 gives seven, Corcyra, Aegina, Salamis, Cleonè, Thebè, Harpinna, Nemea; C. seems to have included Sinopè, Thespia, and (Paus. 9. 20 2). Tanagra: Diod. Sic. 4. 72 gives twelve, including besides the first six of the Sch. Peirenè, Tanagra, Thespia, Asopis, Sinopè, Oenia, Chalcis; Apollod. 3. 12. 6 gives their number as twenty
[2] the speaker; *lit.* I, Acraephen, having been allotted the truth as a prophet sharing in (*or, with emendation*, as a prophet, in succession, of) the holy sanctuary
[3] eponymous hero of Tanagra

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1 *E*, = τούτους: P οὕτω  2 Sch. τεούς  3 *E*, τεῖ = τῇ ('receive both that which thou didst ask of the mantic tripod and whence, *i.e.* how, I had learnt it'): P τ'ἅτέιρωτ'ες (with Sch. ηρωεκ) and ωιτ': μαντ. Wil.  4 Wil.  5 διάδοχος?  6 *i.e.* ἀψεύδειαν: P must have had ακραιφείν  7 Sch. ανακτησαμενος  8 Wil.  9 Jur.  10 Wil: Sch. εικε  11 *E*, cf. Pind. *O.* 7. 55  12 Wil. from Sch. ο της γ]αμηθεισης [πατ]ηρ η του γη[μαν]τος

ὡς ἔφα [μάντις][1] περαγείς·
τὸν δ' Ἄ[σωπος ἀσ]πασίως
δεξίας ἐ[φαψάμ]ενος
δάκρου τ' [ὀκτάλ]λων[2] προβαλὼν
ὧδ' ἀμίψ[ατο φ]ώνῃ·

(52 mutilated lines containing *τεοῦς δ[έ*, *Fάδο[μη*, *παύομ[η*, *ἕδν[* , *δώσω*, *λαῦς*, *τόσον ἔφα*, Πάρνεις, *Fάδομή τε*, *Fαδείαν*, *κεῖνο τεοῦς*, *τοῦχ[α] τε*, *ἐσ⟨σ⟩ερ[έ]υς* (= *ἐξερέοις* Crön.), *στέργω*, Κιθηρ[ών, Πλεια[δ , *μειδέ*, *θουμό[ν*, *κὴ* Κιθ[ηρων, Πλάτη[αν, *δ' ἄγετ' ω[* , *κλᾶρος*, Πάρνε[ις, *θανοντ[* , Πάρνε[ι, and not concluding the poem)

34

Theod. π. Κλίσεων τῶν εἰς ων Βαρυτόνων *Excerp. Hdn.* Hilgard τὸ Λάδων ὑπὸ Ἀντιμάχου διὰ τοῦ ω κλίνεται . . . ἡ μέντοι Κόριννα διὰ τοῦ ντ τὴν κλίσιν ἐποιήσατο τῷ λόγῳ τῶν μετοχικῶν οἷον

Λάδοντος δονακοτρόφω[3]

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35

Choer. 1. 75 τὸ μέντοι Νέδων τῷ λόγῳ τῶν μετοχικῶν διὰ τοῦ ντ κλίνει Κόριννα, οἷον

Νέδοντος

οἱ δὲ περὶ Δίδυμον καὶ Ἀπίωνα διὰ τοῦ ω κλίνουσι ἀναλόγως, οἷον Νέδωνος.

36

Ath. 4. 174 f. [π. γιγγραΐνων αὐλῶν]· τούτοις δὲ καὶ οἱ Κᾶρες χρῶνται ἐν τοῖς θρήνοις, εἰ μὴ ἄρα καὶ ἡ Καρία Φοινίκη ἐκαλεῖτο, ὡς παρὰ Κορίννῃ καὶ Βακχυλίδῃ ἔστιν εὑρεῖν.

[1] ll. 86–90 suppl. Wil. [2] cf. Hdn. *Gram. Gr.* 1. 158. 17 [3] mss -φου

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[1] ll. 91–142 Asopus' answer [2] afterwards Ismenus, Paus. 9. 10. 6 [3] cf. Eust. *Od.* 1654. 24, 824. 22, Sch. *Od.*

So spake the right holy seer, and Asopus grasped him heartily by the hand, and dropping a tear from his eyes thus made him answer . . .

(52 *mutilated lines containing*[1] and of thee, I rejoice, I cease, dowry, I will give, to the peoples, so he spake, Parnes, and I rejoice, sweet, that of thee, and fortune, tell forth, I am content, Cithaeron, Pleiad, nor, heart, and Cithaeron, Plataea, come ye, lot, Parnes, dead, Parnes, *and not concluding the poem*)

34

Theodosius *Declension of Barytones in -ων*: The word Λάδων 'the river Ladon'[2] is declined by Antimachus with genitive Λάδωνος . . . but Corinna uses the participle-like form Λάδοντος, for instance

of Ladon, nurse of reeds[3]

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35[4]

Choeroboscus [*The Accentuation of Barytones in -ων*]: The word Νέδων, 'Nedon,' is declined like a participle by Corinna, with the genitive Νέδοντος

of Nedon

though Didymus and Apion decline it regularly, Νέδωνος.

36

Athenaeus *Doctors at Dinner* [on the flute called *gingraïnus*]: These are used by the Carians in their dirges, unless by Caria is meant Phoenicia,[5] a confusion found in Corinna and Bacchylides.

10. 572, Cram. *A.O.* 1. 62 [4] cf. Str. 8. 360 [5] so the context requires, but the Gk. would more naturally mean 'by P. is meant C.'

37

Choer. in Theod. 1. 80 Gaisf.

θρᾶνυξ

*θράνυκος, ἐπὶ τοῦ θρόνου παρὰ Κορίννῃ.*

38

Hesych.

τόνθων

*παρὰ Κορίννῃ, ἐπὶ νωτιαίου*[1] *κρέως τὸ ὄνομα.*

39

Heracl. Mil. 26 Cohn *οὕτω δὲ καὶ φράζω φράσσω τὸ λέγω. ἐκεῖθεν Κόριννα ἡ μελοποιὸς*

φράττω

*ἔφη ἐν δυσὶ τ Βοιωτικῶς.*

## Γ′
## ΕΠΙΓΡΑΜΜΑΤΩΝ

. . . . . . .

## Δ′
## ΝΟΜΩΝ ΛΥΡΙΚΩΝ

40

Anon. Gram. Egenolff *Philol.* 59. 249 *τὸ δὲ Θέσπεια ὁ Ὧρος διὰ τῆς ει διφθόγγου γράφει τῷ τῶν ⟨προ⟩παροξυτόνων κανόνι· ὁ δὲ Ἡρῳδιανὸς ἐν τῇ Ὁμηρικῇ Προσῳδίᾳ διὰ τοῦ ι γράφει, ἐπειδὴ γὰρ εὕρηται ἡ πι συλλαβὴ συνεσταλμένη ὡς παρὰ Κορίννῃ·*[2]

Θέσπια καλλιγένεθλε, φιλόξενε, μωσοφίλειτε

[1] Mus: ms *νοτιβίου* [2] mss *Κορίνθῳ* and, below, *μουσοφίλητε*

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[1] cf. *τένθης* 'gourmand'? [2] cf. Choer. 1. 75, a corrup-

## 37

Choeroboscus on Theodosius *Canons*: θρᾶνυξ, genitive θράνυκος

throne *or* seat

is used for θρόνος by Corinna.

## 38

Hesychius *Glossary*: τόνθων:—In Corinna, used of

chine-meat [1]

## 39 [2]

Heracleides of Miletus: In the same way φράσσω for φράζω 'to say'; whence the lyric poet Corinna uses φράττω

I say

with the Boeotian double τ.

## Book III [3]

## INSCRIPTIONS

. . . . . .

## Book IV

## LYRIC NOMES

## 40 [4]

Anonymous Grammarian: The name Thespeia is written thus with the diphthong by Orus according to the rule of the proparoxytones, but Herodian in the *Homeric Prosody* (2. 34) writes it with the ι because the second syllable is found short, as for instance in Corinna:

Thespia, mother of fair offspring, friend of the stranger, dear to the Muse

tion of the sequel to this passage [3] the order of Books is conjectural [4] cf. Steph. Byz. *s.* Θέσπεια, Eust. 266. 6

## Ε′

### 41

Heph. 2 [π. συνεκφωνήσεως]· . . . ἢ δύο βραχεῖαι εἰς μίαν βραχεῖαν . . . ἔστι μέντοι καὶ ἐν ἔπει ὡς παρὰ Κορίννῃ ἐν τῷ πέμπτῳ·[1]

ἦ διανεκῶς εὕδις ;[2] οὐ μὰν πάρος ἦσθα, Κόριννα,
<οὑπναλέα.>[3]

[1] cf. Sch. *ad loc.* (τινὲς δέ φασιν ἐν δευτέρᾳ) [2] mss εὕδεις [3] Herm.

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[1] may have contained poems of a personal type, but such a sentence is not impossible in the ἀρχή or σφραγίς of a nome or of a choral song: some ancient authorities quoted this as from Book II [2] collected by Crönert *Rh. Mus.* 1908. 188

## Book V[1]

### 41

Hephaestion *Handbook of Metre* [on synizesis]: . . . or two short syllables coalesce into one short; . . . it occurs even in an hexameter, as for instance the 5th Book of Corinna:

Will you be sleeping for ever? There was a time, Corinna, when you were not [a sluggard].

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Boeotian forms[2] which probably come from Corinna are quoted by Apollonius *Pron.* 69 c τού, τούν, τούγα 'thou,' 106 a Ϝῦ 'to him,' 111 c νώ 'we two,' 135 a τιός 'thy,' θιός 'God,' by Choeroboscus 143. 7 Αἰνείαο, 'Aeneas,' 145. 37 τῆ Ἑλένη, 'Helen,' τῆ Πηνελόπη, 'Penelope,' 168. 29 Λάχει, 'Laches,' 214. 29 Ἀχιλλίος, Ἀχιλλϊ, Ἀχιλλία, 'Achilles,' 383. 32 Ἑρμείαο, 'Hermes,' 390. 20 Ὀδυσσεῦς, 'Odysseus,' 367. 20 Ὅμηρυ, 'Homer,' 390. 32 Δᾶθος = Ζῆθος, 'Zethus,' δυγός = ζυγός 'yoke' and *E.M.* 383. 15 ἐσμός = ἡ γεννῶσα 'she that conceives'

## ΛΑΜΠΡΟΚΛΕΟΥΣ

### Βίος

Sch. Plat. *Alc.* 118 c Πυθοκλείδης μουσικὸς ἦν, τῆς σεμνῆς μουσικῆς διδάσκαλος, καὶ Πυθαγόρειος, οὗ μαθητὴς Ἀγαθοκλῆς, οὗ Λαμπροκλῆς, οὗ Δάμων.

Plut. *Mus.* 16 [π. τῆς Μιξολυδίου ἁρμονίας]· ἐν δὲ τοῖς Ἱστορικοῖς τῆς Ἁρμονικῆς Πυθοκλείδην φησὶ (Ἀριστόξενος) τὸν αὐλητὴν εὑρετὴν αὐτῆς γεγονέναι. Λῦσις δὲ Λαμπροκλέα τὸν Ἀθηναῖον συνιδόντα ὅτι οὐκ ἐνταῦθα ἔχει τὴν διάζευξιν ὅπου σχεδὸν ἅπαντες ᾤοντο, ἀλλ' ἐπὶ τὸ ὀξύ, τοιοῦτον αὐτῆς ἀπεργάσασθαι τὸ σχῆμα οἷον τὸ ἀπὸ παραμέσης ἐπὶ ὑπάτην ὑπατῶν.

## ΛΑΜΠΡΟΚΛΕΟΥΣ

### 1

Sch. Ar. *Nub.* 967 [εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως ἐς κιθαριστοῦ | τοὺς κωμήτας γυμνοὺς ἁθρόους, κεἰ κριμνώδη κατανίφοι· | εἶτ' αὖ προμαθεῖν ᾆσμ' ἐδίδασκεν τὼ μηρὼ μὴ ξυνέχοντας, | ἢ Παλλάδα περσέπολιν δεινὰν ἢ Τηλέπορόν τι βόαμα, | ἐντειναμένους τὴν ἁρμονίαν ἣν οἱ πατέρες παρέδωκαν· | εἰ δέ τις αὐτῶν βωμολοχεύσαιτ' ἢ κάμψειέν τινα καμπήν, | οἵας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολοκάμπτους, | ἐπετρίβετο

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[1] cf. *Ox. Pap.* 1611. 160 ff., Sch. Aristid. 3. 5. 37, Suid. τηλέπορον, Tz. *Hist.* 1. 683 (reads δαμόπωλον and ascribes to

## LAMPROCLES

### Life

Scholiast on Plato: Pythocleides was a musician, a teacher of the noble or solemn type of music, a Pythagorean, who taught Agathocles the teacher of Lamprocles, who in turn was the teacher of Damon.

Plutarch *Music* [on the Mixolydian mode]: In the *History of Harmonics* Aristoxenus declares it to have been invented by Pythocleides the flute-player. Lysis states that Lamprocles of Athens, realising that this mode has the 'disjunction' (or interval of a full tone between A and B in the two tetrachords composing the octachord EFGABCDE) not where it had been almost universally thought to have it but at its treble end, arranged the mode to proceed from B to B.

## LAMPROCLES

### 1[1]

Scholiast on Aristophanes [' And then the boys of the ward would walk decorously through the streets to the lyre-player's, all in a body, and without cloaks though it snowed thick as barley-meal; and he taught them to stand up properly and sing by heart a song such as "Pallas the stormer dread" or "A far-sounding cry," sticking carefully to the good old "mode"; and if one of them played the buffoon or put in glides and trills like the boys of to-day with the intricate flourishes they get from Phrynis, why, he received a sound

Stes.), Dio Chr. 13. 259 (δεινάν, δ. θεόν, or Ἀθηνᾶν mss), Sch. Tz. *Chil.* Pressel 101, Cram. *A.O.* 3. 353. 13

τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων]· ἀρχὴ ᾄσματος· Φρυνίχου <τινές>, ὡς <δὲ> Ἐρατοσθένης φησὶν Φρύνιχος[1] αὐτοῦ τούτου τοῦ ᾄσματος μνημονεύει ὡς Λαμπροκλέους ὄντος τοῦ Μίδωνος υἱοῦ· ἔχει δὲ οὕτως·

Παλλάδα περσέπολιν
δεινὴν θεὸν ἐγρεκύδοιμον
ποτικλήζω πολεμαδόκον ἁγνὰν
παῖδα Διὸς μεγάλου
δαμνήπωλον ἄϊστον παρθένον.[2]

καὶ 'κατὰ Λαμπροκλέα' ὑποτίθησι κατὰ λέξιν.

2

Ath. 11. 491 c [π. ὀνόματος τοῦ τῶν Πλειάδων]· Λαμπροκλῆς δ' ὁ διθυραμβοποιὸς καὶ ῥητῶς αὐτὰς εἶπεν ὁμωνυμεῖν ταῖς περιστεραῖς ἐν τούτοις·

. . . αἵ τε ποτάναις
ὁμώνυμοι πελειάσιν αἰθέρι νεῖσθε[3]

## περὶ ΧΑΡΙΞΕΝΗΣ

*Et. Mag.* 367. 21 ἐπὶ Χαριξένης· αὐλητρὶς ἡ Χαριξένη ἀρχαία καὶ ποιήτρια κρουμάτων. οἱ δὲ μελοποιόν· Θεόπομπος Σειρῆσιν·

[1] *E*, cf. Sch. Aristid. (τὸν δὲ ποιητὴν αὐτοῦ 'Ροῦφος καὶ Διονύσιος ἱστοροῦσιν ἐν τῇ Μουσικῇ Φρύνιχόν τινα, ἄλλοι δέ [*i.e.* Chamaeleon, *Ox. Pap.*] φασι Λαμπροκλέα ἢ Στησίχορον κτλ.): mss Φρυνίχου ὡς Ἐρ. φησὶν Φρύνιχος, φησὶν ὡς Ἐρ. Φρύνιχος δέ, οὕτως Ἐρατοσθένης· Φρύνιχος [2] so Sch. Aristid. (who confirms δεινήν for Ar. but says he substituted it for κλήσω, *i.e.* κλήζω, and omits θεὸν ἐγρ. ποτικλ. with some mss of Sch. Ar. which read κλήζω [for δεινήν] and περσέπτολιν):

thrashing for obscuring the Muses']: This is the beginning of a song; according to some authorities the author is Phrynichus, but according to Eratosthenes Phrynichus mentions this very song as being by Lamprocles son of Midon.[1] It runs as follows:

Pallas the stormer, dread Goddess that rouseth the mellay I call, pure upholder of War, child of great Zeus, tamer of colts,[2] maiden unknown of man.[3]

And Phrynichus expressly adds 'as Lamprocles hath it.'

## 2[4]

Athenaeus *Doctors at Dinner* [on the name of the constellation Pleiades]: The dithyrambist Lamprocles expressly states that they bear the same name as doves, in the words:

. . . ye who go in the sky namesakes of wingèd turtle-doves

## On CHARIXENA[5]

*Etymologicum Magnum*: In Charixena's time:—Charixena was an out-of-date fluteplayer and musical composer, and according to some authorities a lyric poet; compare Theopompus in the *Sirens*:

[1] it was also ascribed to Stesichorus [2] Phrynichus the comic poet apparently adapted the lines thus: Παλλάδα περσέπολιν | κλῄζω πολεμαδόκον ἁγνὰν | παῖδα Διὸς μεγάλου δαμάσιππον, cf. *Ox. Pap.* [3] meaning doubtful [4] cf Eust. 1713. 5 (omits τε) [5] cf. *Paroem. App.* 2. 82, Eust. 326. 44

mss Sch. Ar. δαμάσιππον only or omit [3] Mein.: ms κεῖσθε

*αὐλεῖ γὰρ σαπρὰ*
*αὕτη γε κρούμαθ' οἷα*[1] *τἀπὶ Χαριξένης.*

Κρατῖνος Ὀδυσσεῦσιν·

*οὐκ ἴδια τάδ' οὐκέτ' ὄντα θ' οἷα τἀπὶ Χαριξένης.*[2]

[1] Mein: mss κρουμάτια τὰ ἐπὶ Χ. [2] *E*, trochaic tetrameter: mss ἰδι' (with α above) τάδ' οὐκετόνθοι κτλ.

> She plays rotten music like what they played in Charixena's time;[1]

and Cratinus in the *Odysseuses*:

> These are not peculiar dead-and-gone things like what they played in Charixena's time.

See also Ar. *Eccl.* 938 ff. and Sch., Hesych. ἐπὶ Χαριξένης, Suid. Χαριξένη (adds ἑταίρα).

[1] the Greek is 'the things of C.'s time'; the saying was apparently proverbial of anything (any performance?) that was reckoned old-fashioned in style; for its form cf. τὰ ἐπὶ Ναννάκου (king before Deucalion)

## ΔΙΟΝΥΣΙΟΥ, ΛΑΜΠΡΟΥ, ΠΡΑΤΙΝΟΥ

### Βίοι

Plut. *Mus.* 31 τῶν γὰρ κατὰ τὴν αὑτοῦ ἡλικίαν φησὶ Τελεσίᾳ τῷ Θηβαίῳ συμβῆναι νέῳ μὲν ὄντι τραφῆναι ἐν τῇ καλλίστῃ μουσικῇ καὶ μαθεῖν ἄλλα τε τῶν εὐδοκιμούντων καὶ δὴ καὶ τὰ Πινδάρου τά τε Διονυσίου τοῦ Θηβαίου καὶ τὰ Λάμπρου καὶ τὰ Πρατίνου καὶ τῶν λοιπῶν ὅσοι τῶν λυρικῶν ἄνδρες ἐγένοντο ποιηταὶ κρουμάτων ἀγαθοί.

Plat. *Menex.* 236 a
ΜΕΝ. τίς αὕτη; ἢ δῆλον ὅτι Ἀσπασίαν λέγεις; —ΣΩ. λέγω γάρ, καὶ Κόννον γε τὸν Μητροβίου· οὗτοι γάρ μοι δύο εἰσὶν διδάσκαλοι, ὁ μὲν μουσικῆς, ἡ δὲ ῥητορικῆς. οὕτω μὲν οὖν τρεφόμενον ἄνδρα οὐδὲν θαυμαστὸν δεινὸν εἶναι λέγειν· ἀλλὰ καὶ ὅστις ἐμοῦ κάκιον ἐπαιδεύθη, μουσικὴν μὲν ὑπὸ Λάμπρου παιδευθείς, ῥητορικὴν δὲ ὑπ' Ἀντιφῶντος τοῦ Ῥαμνουσίου, ὅμως κἂν οὗτος οἷός τ' εἴη Ἀθηναίους γε ἐν Ἀθηναίοις ἐπαινῶν εὐδοκιμεῖν.

Ath. 2. 44 d ὑδροπότης δ' ἦν καὶ Λάμπρος ὁ μουσικός, περὶ οὗ Φρύνιχός φησι λάρους θρηνεῖν,

ἐν οἷσι Λάμπρος ἐναπέθνῃσκεν
ἄνθρωπος <ὢν> ὑδατοπότης, μινυρὸς ὑπερσοφιστής,
Μουσῶν σκελετός, ἀηδόνων ἠπίαλος, ὕμνος Ἅιδου.

## DIONYSIUS, LAMPRUS, PRATINAS

### LIVES

Plutarch *Music*: Among those of his own age Aristoxenus declares that it fell to the lot of Telesias of Thebes to be educated in his youth in the best music, and to learn the works of famous artists, particularly of Pindar, Dionysius of Thebes, Lamprus, Pratinas, and the rest, in fact all of the lyric poets who were good composers of music.[1]

Plato *Menexenus* [SOCRATES and MENEXENUS]: MEN. Whom do you mean? surely Aspasia, don't you?—SOC. Yes, I do, and Connus son of Metrobius. These are my two teachers, Aspasia of rhetoric and Connus of music. No wonder that a man can speak with such an education. Yet even a man who was not so well educated, but who owed his music to Lamprus and his rhetoric to Antiphon of Rhamnus, would be able to win himself fame by eulogising Athenians at Athens.

Athenaeus *Doctors at Dinner*: Another water-drinker was Lamprus the musician, of whom Phrynichus says that 'the sea-mews among whom Lamprus died sing his dirge,[2] the water-drinker, the whining highbrow, the Muses' mummy, the nightingales' ague,[3] the hymn in honour of Death.'

[1] cf. Corn. Nep. *Epam.* 2, Harp. Ἀντιγενίδας [2] *i.e.* he was drowned at sea [3] *or perh.* nightmare

Ibid. 1. 20 Σοφοκλῆς δὲ πρὸς τῷ καλὸς γεγενῆσθαι τὴν ὥραν ἦν καὶ ὀρχηστικὴν δεδιδαγμένος καὶ μουσικὴν ἔτι παῖς ὢν παρὰ Λάμπρῳ.

Suid. Πρατίνας· Πυρρωνίδου ἢ Ἐγκωμίου, Φλιάσιος, ποιητὴς τραγῳδίας. ἀντηγωνίζετο δὲ Αἰσχύλῳ τε καὶ Χοιρίλῳ ἐπὶ τῆς ἑβδομηκοστῆς Ὀλυμπιάδος, καὶ πρῶτος ἔγραψε Σατύρους. ἐπιδεικνυμένου δὲ τούτου συνέβη τὰ ἴκρια ἐφ᾽ ὧν ἑστήκεσαν οἱ θεαταὶ πεσεῖν. καὶ ἐκ τούτου θέατρον ᾠκοδομήθη Ἀθηναίοις. καὶ δράματα μὲν ἐπεδείξατο ν´, ὧν Σατυρικὰ λβ´. ἐνίκησε δὲ ἅπαξ.

Ath. 1. 22 a [π. ὀρχήσεως]· φασὶ δὲ καὶ ὅτι οἱ ἀρχαῖοι ποιηταί, Θέσπις, Πρατίνας,[1] Φρύνιχος, ὀρχησταὶ ἐκαλοῦντο διὰ τὸ μὴ μόνον τὰ ἑαυτῶν δράματα ἀναφέρειν εἰς ὄρχησιν τοῦ χοροῦ, ἀλλὰ καὶ ἔξω τῶν ἰδίων ποιημάτων διδάσκειν τοὺς βουλομενόυς ὀρχεῖσθαι.

Arg. Aesch. *Sept.* ἐδιδάχθη ἐπὶ Θεαγενίδου Ὀλυμπιάδι οη´. ἐνίκα Λαΐῳ, Οἰδίποδι, Ἑπτὰ ἐπὶ Θήβας, Σφίγγι σατυρικῇ. δεύτερος Ἀριστίας Περσεῖ, Ταντάλῳ, <Ἀνταίῳ,>[2] Παλαισταῖς σατυρικοῖς τοῖς Πρατίνου πατρός.

[1] mss add Κρατῖνος [2] Garrod, cf. Hdn. π. μον. λέξ. p. 916 Lentz

The Same: Sophocles had not only been a handsome youth but had been taught dancing and music in his childhood by Lamprus.

Suidas *Lexicon*: Pratinas:—Son of Pyrrhonides, or according to some authorities, of Encomius, of Phlius, a tragic poet. He competed against Aeschylus and Choerilus in the 70th Olympiad (B.C. 500–497) and was the first writer of Satyric drama. It was during the performance of one of his plays that the wooden platforms on which the audience stood gave way, and thereafter the Athenians built themselves a theatre. He exhibited fifty dramas in all, thirty-two of which were Satyric. He was victorious once.

Athenaeus *Doctors at Dinner* [on dancing]: It is said that the old poets Thespis, Pratinas, Phrynichus were called dancers because they not only made their plays a matter of choric dancing but actually taught dancing generally, apart from their own dramas.

Introduction to Aeschylus *Seven against Thebes*: The play was produced in the archonship of Theagenides in the 78th Olympiad (B.C. 468). Aeschylus won with the *Laius*, the *Oedipus*, the *Seven Against Thebes*, and the satyr-play *Sphinx*. The second prize fell to Aristias with the *Perseus*, the *Tantalus*, the *Antaeus*, and a satyr-play of his father Pratinas, the *Wrestlers*.

See also Paus. 2. 13. 6, Inscr. Dittenberger *Syll.* Ed. 2. 723.

# ΠΡΑΤΙΝΟΥ

## Μελῶν

### 1

Ath. 14. 617 b [π. αὐλῶν]· Πρατίνας δὲ ὁ Φλιάσιος αὐλητῶν καὶ χορευτῶν μισθοφόρων κατεχόντων τὰς ὀρχήστρας ἀγανακτεῖν τινὰς ἐπὶ τῷ τοὺς αὐλητὰς μὴ συναυλεῖν τοῖς χοροῖς καθάπερ ἦν πάτριον, ἀλλὰ τοὺς χοροὺς συνᾴδειν τοῖς αὐληταῖς· ὃν οὖν εἶχεν κατὰ τῶν ταῦτα ποιούντων θυμὸν ὁ Πρατίνας ἐμφανίζει διὰ τοῦδε τοῦ ὑπορχήματος·[1]

Τίς ὁ θόρυβος ὅδε; τί τάδε τὰ χορεύματα;
τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα
θυμέλαν;
ἐμὸς ἐμὸς ὁ Βρόμιος· ἔμε δεῖ κελαδεῖν, ἔμε
δεῖ παταγεῖν
ἀν' ὄρεα σύμενον μετὰ Ναϊάδων
ἅτε κύκνον ἄγοντα[2] ποικιλόπτερον μέλος.
τὰν ἀοιδὰν κατέστασεν <ἁ> Πιερὶς
βασίλειαν·[3] ὁ δ' αὐλὸς ὕστερον χορευέτω
καὶ γάρ ἐσθ' ὑπηρέτας·
κώμοις μόνον[4] θυραμάχοι-
σί τε πυγμαχίαις[5] νέων θέλοι παροίνων[6]
ἔμμεναι στρατηλάτας.
παῖε τὸν φρυνέου ποικίλου πνοιὰν
χέοντα,[7] φλέγε τὸν ὀλεσισιαλοκάλαμον[8]
λαλοβαρύοπα παραμελορυθμοβάταν[9]

[1] for metre cf. Garrod *C.R.* 1920 p. 132; the resolved feet are anapaests [2] ἅτε Gar: mss οἷά τε Siebourg ἀφέντα [3] *B–E*, cf. Cratin. 1: mss κατεσταs ἐπιερειs βασιλεια [4] Wil: mss κώμων μόνον (-ων) [5] Gar.–*E*: mss θυραμάχοις τε πυγμαχίαισι [6] θέλοι Dob.–Wil: mss θεαεὶ, θέα παροίνων *B*: mss -νον [7] φρυνέου Emp.–Wil: mss φρυναίου πνοιάν Gar:

# PRATINAS

## Lyric Poems

### 1

Athenaeus *Doctors at Dinner* [on flutes]: According to Pratinas[1] of Phlius, at a time when hired flute-players and chorus-dancers occupied the *orchestras*, some anger was aroused[1] because the flute-playing was not an accompaniment to the singing of the choruses as of old, but the singing of the choruses an accompaniment to the flute-playing. Pratinas' feeling in the matter is shown by the following Hyporcheme or Dance-Song:

What clamour is this, what measures are here? What outrage is befallen on the patter-circled altar Dionysiac? To me belongs Bromius, to me. It is I that should sing, it is I that should ring, as I speed me o'er the hills with the Naiads like a swan that makes his motley-feathered tune. Song's the queen Muse hath made; the flute, he must dance second as becometh a servant; let him captain the revels if he will, the fist-to-fist door-battery of the tipsy and the young. Beat O beat him that breathes the breath of a speckled toad![2] To the flames with this reedy spender of spittle, bawler of bibble-babble, counter-runner unto time and unto tune, this hire-

[1] reading uncertain; perh. 'the anger of P. was aroused' (*ἠγανάκτησεν* or, with Wil., *ἀγανακτήσας ἐπὶ κτλ.* with asyndeton) [2] probably a punning reference to the tragic poet Phrynichus (= little toad)

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mss *πνοάν* *χέοντα* Jac: mss *ἔχοντα* [8] *B*: mss *ὀλοσιαλοκ.*, *ὀλοσιακ.* [9] *B*: mss *λαλοβαρυοπαραμ.*

θῆτα[1] τρυπάνῳ δέμας πεπλασμένον.
ἦν ἰδού· ἅδε σοι δεξιᾶς[2] καὶ ποδὸς
διαρριφά, θριαμβοδιθύραμβε
κισσόχαιτ' ἄναξ· ἄκουε τὰν ἐμὰν Δώριον
χορείαν.

## 2

Ath. 14. 632 f διετήρησαν δὲ μάλιστα τῶν Ἑλλήνων Λακεδαιμόνιοι τὴν μουσικήν, πλείστῃ αὐτῇ χρώμενοι, καὶ συχνοὶ παρ' αὐτοῖς ἐγένοντο μελῶν ποιηταί. τηροῦσιν δὲ καὶ νῦν τὰς ἀρχαίας ᾠδὰς ἐπιμελῶς πολυμαθεῖς τε εἰς ταύτας εἰσὶ καὶ ἀκριβεῖς. ὅθεν καὶ Πρατίνας φησί·

Λακωνοτέττιξ εὔτυκος εἰς χορόν[3]

## 3

Ibid. 11 461 e [π. ποτηρίων]· ἀλλὰ μὴν κατὰ τὸν Φλιάσιον ποιητὴν Πρατίναν

οὐ γᾶν αὐλακισμέναν
ἀρῶν, ἀλλ' ἄσκαφον[4] ματεύων

κυλικηγορήσων ἔρχομαι.

## 4 Δύσμαιναι ἢ Καρυάτιδες

Ibid. 9. 392 f [π. ὀρτύγων]· Πρατίνας δ' ἐν Δυσμαίναις[5] ἢ Καρυάτισιν

ἁδύφωνον

ἰδίως καλεῖ τὸν ὄρτυγα, πλὴν εἰ μή τι παρὰ τοῖς Φλιασίοις ἢ τοῖς Λάκωσι φωνήεντες ὡς καὶ οἱ πέρδικες.[6]

[1] θῆτα Hart: mss θωπα or omit [2] Bamberger: mss δεξιά [3] Dobr: mss Λάκων ὁ τ. κτλ. [4] ἀρῶν Scal: mss δρῶν ἀλλ' ἄσκαφον B: mss ἀλλὰ σκάφον, σκύφον [5] Mein: mss Δυμ. [6] π. τ. Φλιασίοις φωνήεντές <εἰσιν> ὡς καὶ οἱ πέρδικες παρὰ τοῖς Λάκωσι?

ling creation of a carpenter's bit! Look ye here; here's thy true wagging of hand, wagging of foot, thou king of Thriamb and Dithyramb, thou Lord of the ivied tresses;[1] so give thou ear to me and my Dorian roundelay.[2]

2

Athenaeus *Doctors at Dinner*: Now of all the Greeks none preserved the art of music more jealously than the Spartans; they practised it very generally, and lyric poets were numerous among them. Even to this day they keep the ancient songs with the greatest care and are real connoisseurs of them. And thus it is that we find Pratinas saying:

the cricket of Sparta so apt at the dance[3]

3

The Same [on cups]: All the same, according to Pratinas the poet of Phlius:

not ploughing ready-furrowed earth, but seeking ground that hath not felt spade

do I come to talk over cups.

## 4 The Dysmaenae or Caryatids

The Same [on quails]: Pratinas in his *Dysmaenae* or *Caryatids* is peculiar in calling the quail

sweet-voiced

unless indeed among the Phliasians or Spartans the quail like the partridge has a voice.[4]

[1] Dionysus [2] the flute was accounted Phrygian
[3] the cricket was proverbially the champion singer of Greece
[4] prob. ref. to Alcman 25 (Ath. 9. 390 a); we should perh. read 'among the P. the quail, like the partridge among the S., has a voice'

5

Ibid. 14. 624 f. [π. τῆς Αἰολίδος ἁρμονίας]· καὶ Πρατίνας δέ πού φησι·

μήτε σύντονον δίωκε
μήτε τὰν ἀνειμέναν
Ἰαστὶ μοῦσαν, ἀλλὰ τὰν μέσαν νεῶν
ἄρουραν αἰόλιζε τῷ μέλει.

ἐν δὲ τοῖς ἑξῆς σαφέστερόν φησιν·

πρέπει τοι πᾶσιν ἀοιδολᾰβράκταις
Αἰολὶς ἁρμονία.[1]

6

Plut. *Mus.* 7 [π. αὐλῳδικῶν νόμων]· ἄλλοι δὲ Κράτητος εἶναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου· ὁ δὲ Πρατίνας Ὀλύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον τοῦτον.

[1] ἀοιδολ. *B*: mss ἀοιδὰ λ.

5

The Same [on the Aeolian 'mode']: Compare what Pratinas says:

Pursue neither the high-pitched Muse nor the low Ionian, but plough mid-field and play the Aeolian in your melody.

And in what follows he says it more clearly:

Sure the Aeolian mode befits all that are braggarts in song.

6

Plutarch *On Music* [on flute-sung 'nomes']: According to another account, however, the Many-Headed Nome is the work (not of Olympus but) of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Younger.

See also Plut. *Mus.* 9, 31, 42, Acr. Hor. *A. P.* 216.

## ΔΙΑΓΟΡΟΥ

### Βίος

Ar. *Ran.* 320

ΞΑ. τοῦτ᾽ ἔστ᾽ ἐκεῖν᾽, ὦ δέσποθ᾽· οἱ μεμυημένοι
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῷν.
ᾄδουσι γοῦν τὸν Ἴακχον ὅνπερ δι᾽ ἀγορᾶς.

Schol. *ad loc.* Διαγόρας μελῶν ποιητὴς ἄθεος ὃς καὶ καινὰ δαιμόνια εἰσηγεῖτο ὥσπερ Σωκράτης. καὶ ὁ μὲν Ἀρίσταρχος Διαγόρου νῦν μνημονεύειν φησὶν οὐχ ὡς ᾄδοντος αὐτοῦ τοὺς θεούς, ἀλλ᾽ ἐν εἰρωνείᾳ κειμένου τοῦ λόγου, ἀντὶ τοῦ χλευάζοντος, ἐξορχουμένου. ἀνακινεῖ οὖν τοὺς Ἀθηναίους ὁ κωμικός· ὅθεν καὶ οἱ Ἀθηναῖοι ὡς διαχλευάζοντος τοὺς θεοὺς καταψηφισάμενοι ἀνεκήρυξαν τῷ μὲν ἀναιρήσοντι ἀργυρίου τάλαντον τῷ δὲ ζῶντα κομίσαντι δύο. ἔπειθεν δὲ καὶ τοὺς Πελλανεῖς,[1] ὡς ἱστορεῖ Κρατερὸς ἐν τῇ Συναγωγῇ τῶν Ψηφισμάτων. ἦν δὲ οὗτος Τηλεκλύτου παῖς, Μήλιος τὸ γένος, τὸν χρόνον κατὰ Σιμωνίδην καὶ Πίνδαρον. οἱ δὲ τὸ δι᾽ ἀγορᾶς περισπῶσιν, ὡς Ἀπολλόδωρος ὁ Ταρσέυς, κτλ.

Ibid. *Av.* 1071

τῇδε μέντοι θἠμέρᾳ μάλιστ᾽ ἐπαναγορεύεται,
ἢν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον

[1] Wil: mss τοὺς ἄλλους Πελοποννησίους

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[1] Ar. prob. intended this (δι᾽ ἀγορᾶς); after the condemnation of Diagoras for disparaging the Mysteries Διαγόρας may

# DIAGORAS

## Life

Aristophanes *Frogs*: Xanthias to Dionysus: Here we are, sir; the initiates he told us of are at their games hereabouts. They're singing the Iacchus which they sing through the market-place.[1]

Scholiast *on the passage*: Diagoras was an atheist lyric poet who like Socrates introduced new deities. According to Aristarchus, Aristophanes does not introduce Diagoras here singing of the Gods, but uses the word 'singing' ironically for 'jeering at,' 'putting to scorn.' So the poet is inciting the Athenians, who accordingly condemned Diagoras on the charge of blasphemy, and offered the reward of a talent to any who should put him to death, and two talents to any who should take him alive, calling upon the Pellanians to do one or the other. Compare Craterus in his *Collection of the Decrees*. This Diagoras was a Melian, the son of Teleclytus, and belongs to the time of Simonides and Pindar. According to other commentators, among them Apollodorus of Tarsus, the reading is δι' ἀγορᾶς 'through the marketplace,' etc.

The Same *Birds*: Chorus: On this day of all days there's proclamation made that whoever of you Athenians shall kill Diagoras the Melian, shall re-

have been substituted as a joke, if it was not a corruption due to the same cause

λαμβάνειν τάλαντον, ἤν τε τῶν τυράννων τίς τινα
τῶν τεθνηκότων ἀποκτείνῃ τάλαντον λαμβάνειν.
βουλόμεσθ' οὖν νῦν ἀπειπεῖν ταῦτα χἠμεῖς ἐνθάδε·
ἢν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον
λήψεται τάλαντον· ἢν δὲ ζῶν τις ἀγάγῃ, τέτταρα, κτλ.

Schol. *ad loc.* Διαγόραν τὸν Μήλιον· οὗτος μετὰ τὴν ἅλωσιν Μήλου ᾤκει ἐν Ἀθήναις, τὰ δὲ μυστήρια ηὐτέλιζεν ὡς πολλοὺς ἐκτρέπειν τῆς τελετῆς. τοῦτο οὖν ἐκήρυξαν κατ' αὐτοῦ Ἀθηναῖοι καὶ ἐν χαλκῇ στήλῃ ἔγραψαν, ὥς φησι Μέλανθιος ἐν τῷ Περὶ Μυστηρίων.

Ar. *Nub.* 828

ΣΤ. Δῖνος βασιλεύει τὸν Δί' ἐξεληλακώς.
ΦΕ. αἰβοῖ, τί ληρεῖς; ΣΤ. ἴσθι τοῦθ' οὕτως ἔχον.
ΦΕ. τίς φησὶ ταῦτα; ΣΤ. Σωκράτης ὁ Μήλιος.

Schol. *ad loc.* α'. ὁ Μήλιος· παρ' ἱστορίαν· Ἀθηναῖος γὰρ ὁ Σωκράτης· ἀλλ' ἐπεὶ Διαγόρας, Μήλιος ὤν, διεβάλλετο ὡς θεομάχος καὶ τὸν Σωκράτην δὲ ὡς ἄθεον διαβάλλει, διὰ τοῦτο Μήλιον αὐτὸν εἶπεν. β'. Διαγόρας ὁ Μήλιος, ὃς τὸ μὲν πρότερον ἦν θεοσεβής, παρακαταθήκην δὲ ὑπό τινος ἀποστερηθεὶς ἐπὶ τὸ ἄθεος εἶναι ἐξέδραμεν, ἐφ' ᾧ οἱ Ἀθηναῖοι ἀγανακτήσαντες τὴν Μῆλον ἐκάκωσαν. γ'. Διαγόρας γέγονέ τις βλάσφημος εἰς τὸ θεῖον, Μήλιος. . . . ἄλλοι δέ φασιν ὡς οὗτος ὁ Διαγόρας διδάσκαλος ἦν Σωκράτους.

ceive a talent, and whoever shall kill one of the dead tyrants, a talent; and we want to do the same here. Whoever shall kill Philocrates the Struthian shall receive a talent, and whoever shall bring him alive, four talents, etc.

Scholiast *on the passage*: Diagoras of Melos: This man after the capture of Melos came to live at Athens, and disparaged the Mysteries, with the result that many of the citizens were unwilling to be initiated. Accordingly the Athenians, as we are told by Melanthius in his tract *On the Mysteries*, made this proclamation against him and inscribed it on a bronze tablet.

Aristophanes *Clouds*: Strepsiades and Pheidippides: S. Vortex is king; he has turned out Zeus. —P. Bah! what nonsense!—S. You may take it it's true.—P. Who says so?—S. Socrates of Melos.

Scholiasts *on the passage*: Of Melos:—Not literally, for Socrates was an Athenian. But because Diagoras, who was a Melian, was attacked for opposing the Gods, and Socrates is now attacked by the poet for atheism, Aristophanes calls Socrates a Melian. (2) Diagoras of Melos, who after a friend had betrayed his trust, turned atheist, which so enraged the Athenians that they maltreated Melos. (3) Diagoras was a blasphemer, of Melos (*cf. 3 below*). According to another account Diagoras was a teacher of Socrates.

Hesych. Mil. 17 *Διαγόραν τὸν Τηλεκλείδου εὐφυᾶ θεασάμενος Δημόκριτος ὁ Ἀβδηρίτης ὠνήσατο αὐτὸν δοῦλον ὄντα μυρίων δραχμῶν καὶ μαθητὴν ἐποίησατο. ὁ δὲ τῇ λυρικῇ ἐπέθετο. ἐπεκλήθη δὲ ἄθεος, ὅτι ὁμότεχνός τις αἰτιαθεὶς ὑπ' αὐτοῦ ὡς δὴ παιᾶνα ὑφελόμενος ὃν αὐτὸς ἐποίησεν, ἐξωμόσατο μὴ κεκλοφέναι αὐτόν, μικρὸν δὲ ὕστερον ἐπιδειξάμενος αὐτὸν εὐημέρησεν. ἐντεῦθεν ὁ Διαγόρας λυπηθεὶς ἔγραψε τοὺς Ἀποπυργίζοντας Λόγους, ἔκπτωσιν ἔχοντας τῆς περὶ τὸ θεῖον δόξης.*

Suid. *Διαγόρας· Τηλεκλείδου ἢ Τηλεκλύτου, Μήλιος, φιλόσοφος καὶ ᾀσμάτων ποιητής . . . τοῖς χρόνοις ὢν μετὰ Πίνδαρον καὶ Βακχυλίδην, Μελανιππίδου δὲ πρεσβύτερος· ἤκμαζε τοίνυν οη' Ὀλυμπιάδι.*[1]

Diod. Sic. 13. 6 *τούτων δὲ πραττομένων Διαγόρας ὁ κληθεὶς ἄθεος, διαβολῆς τυχὼν ἐπ' ἀσεβείᾳ καὶ φοβηθεὶς τὸν δῆμον, ἔφυγεν ἐκ τῆς Ἀττικῆς· οἱ δ' Ἀθηναῖοι τῷ ἀνελόντι Διαγόραν ἀργυρίου τάλαντον ἐπεκήρυξαν.*

[Lys.] Andoc. 17 *τοσούτῳ δὲ οὗτος Διαγόρου τοῦ Μηλίου ἀσεβέστερος γεγένηται· ἐκεῖνος μὲν γὰρ λόγῳ περὶ τὰ ἀλλότρια ἱερὰ καὶ ἑορτὰς ἠσέβει, οὗτος δὲ ἔργῳ περὶ τὰ ἐν τῇ αὑτοῦ πόλει.*

[1] two dates are given by Eusebius: Ol. 78. 3 = 466 B.C. (cf. Bacch. p. 81) and Ol. 74. 3 = 482 B.C.

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[1] £375 [2] cf. Suid. *s. Διαγ. ὁ Μήλιος* [3] the date indicated is 415 B.C. [4] £200

## LIFE OF DIAGORAS

Hesychius of Miletus *On Famous Men*: Diagoras son of Telecleides, when a slave, was observed by Democritus of Abdera to be a promising fellow, and, bought by him for ten thousand drachmas,[1] became his pupil. He devoted himself to lyric poetry. He was nicknamed the Atheist because, when a fellow-poet, whom he accused of taking a Paean he had written, swore that he had not stolen it and then won distinction by having it performed as his own, he wrote in his vexation the prose-work known as *The Tower of Defence* to mark his repudiation of his religious beliefs.

Suidas *Lexicon*: Diagoras:—Son of Telecleides or of Teleclytus, of Melos, philosopher and writer of songs . . . ; he comes in point of time after Pindar and Bacchylides but before Melanippides, and flourished therefore in the 78th Olympiad (B.C. 468–465).[2]

Diodorus of Sicily *Historical Library*: While these events were taking place,[3] Diagoras nicknamed the Atheist fled from Attica under a false accusation of impiety and in fear of his life, and the Athenian people put the price of a talent of silver[4] on his head.

[Lysias] *Against Andocides*: The impiety of the defendant is so far greater than that of Diagoras of Melos, in that Diagoras' offence was one of words, and was committed in respect of foreign rites and festivals, whereas the defendant's is of deeds, and committed in respect of the rites and festivals of his native city.

Cic. *N.D.* 3. 37 at nonnumquam bonos exitus habent boni. eos quidem arripimus attribuimusque sine ulla ratione dis immortalibus. at Diagoras, cum Samothraciam venisset, Atheos ille qui dicitur, atque ei quidam amicus 'Tu, qui deos putas humana negligere, nonne animadvertis ex tot tabulis pictis quam multi votis vim tempestatis effugerint in portumque salvi pervenerint?' 'Ita fit,' inquit; 'illi enim nusquam picti sunt qui naufragia fecerunt in marique perierunt.' idemque cum ei naviganti vectores, adversa tempestate timidi et perterriti, dicerent non iniuria sibi illud accidere qui illum in eandem navem recepissent, ostendit eis in eodem cursu multas alias laborantes quaesivitque num etiam in iis navibus Diagoram vehi crederent. sic enim se res habet, ut ad prosperam adversamque fortunam, qualis sis aut quemadmodum vixeris, nihil intersit.

Tat. *adv. Graec.* 27 *Διαγόρας Ἀθηναῖος ἦν, ἀλλὰ τοῦτον ἐξορχησάμενον τὰ παρ' Ἀθηναίοις μυστήρια τετιμωρήκατε καὶ τοῖς Φρυγίοις αὐτοῦ Λόγοις ἐντυγχάνοντες ἡμᾶς μεμισήκατε.*

Ael. *V.H.* 2. 22 *εὐνομωτάτους γενέσθαι καὶ Μαντινέας ἀκούω οὐδὲν ἧττον Λοκρῶν οὐδὲ Κρητῶν οὐδὲ Λακεδαιμονίων αὐτῶν οὐδ' Ἀθηναίων· σεμνὸν γάρ τι χρῆμα καὶ τὸ Σόλωνος ἐγένετο, εἰ καὶ μετὰ ταῦτα Ἀθηναῖοι κατὰ μικρὰ τῶν νόμων*

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[1] at the temple of the Cabeiri, protectors of mariners [2] cf. Diog. L. 6. 59

Cicero *On the Nature of the Gods*: But it sometimes will happen that good men make a good end. Such examples we take up eagerly and attribute them quite irrationally to the immortal Gods. Yet when at Samothrace[1] a friend once asked Diagoras the Atheist if a man like him, who believed that the Gods took no thought for the affairs of man, did not observe what numbers, to judge by the multitude of paintings dedicated, had escaped by their vows the violence of the weather and come safe to harbour, he replied, 'The reason of it is that there are no paintings to record the poor fellows who made shipwreck and were drowned.'[2] In a storm at sea the same philosopher, in answer to his frightened fellow-passengers who were saying that it served them right for allowing him to travel aboard the same ship, pointed to the numerous other vessels labouring on the same course, and asked them whether they thought that Diagoras was aboard those as well as this. So true is it that what we are or how we behave ourselves has nothing to do with the colour of our fortune.

Tatian *Against the Greeks*: Diagoras was an Athenian, but when he made mock of the Mysteries at Athens you punished him, and when his *Phrygian Discourses* came into your hands you forthwith hated us.

Aelian *Historical Miscellanies*: I understand that Mantinea was remarkable for the excellence of its constitution, which was not surpassed by that of Locri nor of Crete, nor even of Sparta—nor yet, I may add, of Athens; for the work of Solon was a noble achievement in spite of the gradual destruc-

*τινὰς τῶν ἐξ αὐτοῦ γραφέντων αὐτοῖς διέφθειραν. Νικόδωρος δὲ ὁ πύκτης ἐν τοῖς εὐδοκιμώτατος*[1] *Μαντινέων γενόμενος, ἀλλὰ ὀψὲ τῆς ἡλικίας καὶ μετὰ τὴν ἄθλησιν νομοθέτης αὐτοῖς ἐγένετο, μακρῷ τοῦτο ἄμεινον πολιτευσάμενος τῇ πατρίδι τῶν κηρυγμάτων τῶν ἐν τοῖς σταδίοις. φασὶ δὲ αὐτῷ Διαγόραν τὸν Μήλιον συνθεῖναι τοὺς νόμους ἐραστὴν γενόμενον. εἶχον δέ τι καὶ περαιτέρω ὑπὲρ Νικοδώρου εἰπεῖν· ὡς δ' ἂν μὴ δοκοίην καὶ τὸν ἔπαινον τὸν τοῦ Διαγόρου προσπαραλαμβάνειν, ἐς τοσοῦτον διηνύσθω τὰ τοῦ λόγου. θεοῖς γὰρ ἐχθρὸς Διαγόρας, καὶ οὔ μοι ἥδιον ἐπὶ πλεῖστον*[2] *μεμνῆσθαι αὐτοῦ.*

Ibid. *fr.* 33 *ὦ Ξενοφάνεις καὶ Διαγόραι καὶ Ἵππωνες καὶ Ἐπίκουροι, καὶ πᾶς ὁ λοιπὸς κατάλογος τῶν κακοδαιμόνων τε καὶ θεοῖς ἐχθρῶν, ἔρρετε.*

Suid. *Διαγόρας ὁ Μήλιος· ἐπὶ τῶν ἀθέων καὶ ἀπίστων καὶ ἀσεβῶν.*

## ΔΙΑΓΟΡΟΥ

### Μελῶν

### 1, 2

Philod. *π. εὐσεβ.* p. 85 Gom. *ἀνθρωποειδεῖς γὰρ ἐκεῖνοι οὐ νομίζουσιν ἀλλ' ἀέρας καὶ πνεύματα καὶ αἰθέρας. ὥστ' ἔγωγε κἂν τεθαρρηκὼς εἴπαιμι τούτους Διαγόρου μᾶλλον πλημμελεῖν· ὁ μὲν γὰρ ἔπαιξεν, εἴπερ ἄρα καὶ τοῦτ' αὐτοῦ ἐστὶν ἀλλ' οὐκ ἐπενήνεκται καθάπερ ἐν Τοῖς Μαντινέων Ἔθεσιν Ἀριστόξενός φησιν, ἐν δὲ τῇ ποιήσει τῇ μόνῃ δοκούσῃ κατ' ἀλήθειαν ὑπ' αὐτοῦ γεγράφθαι τοῖς*

[1] mss *εὐδοκιμωτάτοις*  [2] *ἥδυ ἐπὶ πλεῖον*

tion of certain of his laws by his countrymen in after days. Nicodorus the boxer had already become the most famous citizen of Mantinea, when with advancing years he left the ring and became his city's lawgiver, thus serving his country in far nobler fashion than by being proclaimed victor in the arena. His fellow-lawgiver is said to have been Diagoras of Melos, whose favourite he was. More might be said here of Nicodorus, but I refrain lest I should seem to plagiarise the encomium[1] of Diagoras, an abandoned wretch of whom I have no wish to make further mention.

The Same: You Xenophaneses, Diagorases, Hippons, Epicuruses, and the rest of that God-forsaken catalogue, I bid you all go hang!

Suidas *Lexicon*: Diagoras of Melos:—A proverb used of the atheistic, unbelieving, or impious.

See also Plut. *Superst.* 13, *Plac. Phil.* 1. 7. 1, *Com. Not.* 31, Ath. 13. 611 b, Aristid. 45. p. 101, Apostol. 6. 4, Sext. Emp. 3. 52, 218, Jos. *contra Ap.* 2. 266, Ael. *V.H.* 2. 31, *H.A.* 6. 40.

## DIAGORAS

### Lyric Poems

### 1, 2

Philodemus *On Piety*: Those philosophers do not believe in Gods of human shape, but in Airs and Breaths and Ethers, so that for my part I should not hesitate to say that their wickedness surpassed that of Diagoras. He, it seems, was not serious, unless indeed, as Aristoxenus makes out in *The Customs of the Mantineans*, this poem, too, is not his—the only extant poetry which can be certainly ascribed to

[1] see below

ὅλοις οὐδὲν ἀσεβὲς παρενέφηνεν, ἀλλ' ἔστιν εὔφημος ὡς ποιητὴ εἰς τὸ δαιμόνιον, καθάπερ ἄλλα τε μαρτυρεῖ καὶ τὸ γεγραμμένον

εἰς Ἀριάνθην τὸν Ἀργεῖον

Θεός, θεὸς πρὸ παντὸς ἔργου βροτείου
νωμᾷ φρέν' ὑπερτάταν,
αὐτοδαὴς δ' ἀρετὰ βραχὺν οἶμον ἕρπει·[1]

καὶ τὸ

εἰς Νικόδωρον τὸν Μαντινέα

Κατὰ δαίμονα καὶ τύχαν
τὰ πάντα βροτοῖσιν ἐκτελεῖται·[2]

τὰ παραπλήσια δ' αὐτῷ περιέχει καὶ τὸ Μαντινέων Ἐγκώμιον.

3

Sch. Vat. Aristid. 2. 80. 15 Keil *Herm.* 55. 63 Διαγόρας οὗτος φιλόσοφος ἦν. κληθεὶς δέ ποτε εἰς ἑστίασιν ὑφ' ἑτέρου φιλοσόφου, ἕψοντος ἐκείνου φακῆν καὶ κατά τινα χρείαν ἔξω ἐκείνου χωρήσαντος, τῆς φακῆς μὴ τελέως ψηθῆναι δυναμένης διὰ τὸ μὴ ὑπέκκαυμα ἔχειν τὸ ὑποκείμενον πῦρ αὐτός τε περιστραφεὶς ὧδε κἀκεῖσε καὶ τὸ τοῦ Ἡρακλέους ἄγαλμα προχείρως εὑρὼν καὶ συντρίψας ἐνίησι τῷ πυρὶ ἐπειπὼν ἐπ' αὐτό·

<πρὸς> δώδεκα τοῖσιν ἄθλοις
τρισκαιδέκατον τόνδ' ἐτέλεσεν Ἡρακλῆς δῖος.

1 this line only in Did. (mss ἕρπειν) 2 ἐκτελεῖσθαι in Philod: Sext. Emp. τελεῖται

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1 cf. Didymus Alex. *de Trin.* 3. 1. 784, Eust. 258. 26, Hesych. θεὸς θεός 2 apparently imitated by Ar. *Av.* 544 κατὰ δαίμονα καὶ ⟨κατὰ⟩ συντυχίαν; cf. Sext. Emp. 9. 402

him contains no single word of impiety, but shows the proper reverence of a poet for things divine. I need quote only the poem

To Arianthes of Argos[1]

'Tis God, 'tis God who wieldeth his mind supreme ere every mortal deed is done; and short is the journey Prowess can go of herself;

and the ode

To Nicodorus of Mantinea

All mortal achievement is according to God and Fortune.[2]

Testimony no less strong will be found in his *Eulogy of Mantinea.*

3[3]

Scholiast on Aristides: This Diagoras was a philosopher. Invited one day to dinner by another philosopher he was left alone with the boiling lentils while his host left the room, and finding that they could not boil because the fire lacked fuel, ran about in search of it, till espying near-by the statue of Heracles he broke it up and put it in the fire with the following words:

To his twelve labours Heracles the Divine has added a thirteenth.[4]

("he began his poetry thus: 'All mortal,' etc.") [3] cf. Sch. Ar. *Nub.* 828 (p. 58 above), Clem. Al. *Protr.* 2. 24. 4, Epiphan. *Ancor.* 103 (43. 204 Migne), Athenag. *Presb.* 4, Theosoph. Tubing. 70 (Buresch Klaros, p. 119), *Gnomol. Vat.* Wien. St. 10. 236, Sch. Ar. *Nub.* 830, Tz. *Chil.* 13. 375 [4] Wil. is prob. right in thinking the story and the citation apocryphal

## ΚΥΔΙΟΥ

*Inscr. ap.* Jahn *Griech. Dichter auf Vasenbildern* taf. V:

Κυδίας : χαῖρε : κάρτα δίκαιος Νίκαρχος.

### 1

Sch. Ar. *Nub.* 967 τὸ δὲ τηλέπορόν τι βόαμα καὶ τοῦτο μέλους ἀρχή. φασὶ δὲ μὴ εὑρίσκεσθαι ὅτου ποτ' ἐστίν· ἐν γὰρ ἀποσπάσματι ἐν τῇ βιβλιοθήκῃ εὑρεῖν Ἀριστοφάνη. τινὲς δέ φασι Κυδίου[1] τοῦ Ἑρμιονέως κιθαρῳδοῦ ἀπό τινος τῶν ᾀσμάτων[2]

Τηλέπορόν τι βόαμα λύρας

### 2

Plat. *Charm.* 155 d [π. Χαρμίδου]· . . . τότε δή, ὦ γεννάδα, εἶδόν τε τὰ ἔντος τοῦ ἱματίου καὶ ἐφλεγόμην καὶ οὐκέτ' ἐν ἐμαυτοῦ ἦν καὶ ἐνόμισα σοφώτατον εἶναι τὸν Κυδίαν τὰ ἐρωτικά, ὃς εἶπεν ἐπὶ καλοῦ λέγων παιδὸς ἄλλῳ ὑποτιθέμενος,

εὐλαβεῦ δὲ μὴ κατέναντα λέοντος[3]
νεβρὸν ἐλθόντα θανατώσῃ θέα[4]
μοῖραν αἱρεῖσθαι <δοκέοντα>[5] κρεῶν.

αὐτὸς γάρ μοι ἐδόκουν ὑπὸ τοῦ τοιούτου θρέμματος ἑαλωκέναι.

[1] Bernhardy: mss Κυδίδου [2] mss also Κ. τινὸς Ἑ. only [3] mss εὐλαβεῖσθαι μὴ κτλ. (rightly) λέοντος ἀλκῇ? cf. Ath. 5. 187 d ff. [4] mss ἀθανατώσῃ θεία or omit [5] suppl. *E*

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[1] among the speeches anciently ascribed to Lysias was one *Against Nicarchus the Flute-player* (Harp. *s.* Ἀντιγενίδας); Jahn thinks that the scene depicted is some kind of musical contest; perh. C. is the winner, N. the judge, and the rest

## CYDIAS

*On a red-figured vase, among other figures of whom one plays a double flute, stands listening a rather báld-headed, bearded man wreathed with vineleaves and carrying a lyre, on one side of whom is written* Cydias *and* hail! *and on the other* Very just Nicarchus.[1]

### 1 [2]

Scholiast on Aristophanes [see on Lamprocles above p. 41]: The words 'A far-sounding cry' are also the beginning of a song. It is said to be of unknown authorship, Aristophanes of Byzantium having found it on a fragment in the Library. According to another account the words come from one of the songs of Cydias of Hermionè, the singer to the lyre, which begins thus,[3]

A far-sounding cry of a lyre

### 2

Plato *Charmides* [on the meeting of Socrates and Charmides]: Then indeed, my excellent friend, I saw what was under his cloak; I took fire and was all abroad, realising how true an artist in all that concerns love we have in Cydias, who has said of a beautiful youth, putting it into the mouth of another:

Beware lest when fawn meets lion the sight kill him by the mere belief that he is to be seized for a portion of flesh.

For I really did believe that I was in the clutches of just such a creature.

[1] a congratulatory κῶμος or revel [2] cf. Suid. τηλέπορον [3] reading doubtful; some mss. have only 'according to another account the author is a certain C. of H.'; for *Cydias* the mss have Cydides, Cedeides (Κεδείδης), for whom see next page

3

Plut. *Fac. Orb. Lun.* 19 εἰ δὲ μή, Θέων ἡμῖν οὗτος τὸν Μίμνερμον ἐπάξει καὶ τὸν Κυδίαν καὶ τὸν Ἀρχίλοχον, πρὸς δὲ τούτοις τὸν Στησίχορον καὶ τὸν Πίνδαρον, ἐν ταῖς ἐκλείψεσιν ὀλοφυρομένους 'ἄστρον φανερώτατον κλεπτόμενον,' κτλ.

## περὶ ΚΗΔΕΙΔΟΥ

*C.I.A.* 4. 1. 2. 337 a Κλεισθένης ἐχόρηγε Αὐτοκράτους Ἐρεχθῇδι Αἰγῇδι· Κηδείδης ἐδίδασκε.

Hesych. Κηδείδης·[1] διθυράμβων <ποιητής>.

Ar. *Nub.* 985 [ΑΔΙΚΟΣ ΛΟΓΟΣ καὶ ΔΙΚΑΙΟΣ ΛΟΓΟΣ]·

ΑΔ. ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα
καὶ Κηδείδου[2] καὶ Βουφονίων.
ΔΙ. ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα
ἐξ ὧν ἄνδρας Μαραθωνομάχους ἡμὴ παίδευσις ἔθρεψεν.

Sch. *ad loc.* Κηδείδου·[2] διθυράμβων ποιητὴς πάνυ ἀρχαῖος· μέμνηται δὲ αὐτοῦ Κρατῖνος ἐν Πανόπταις.

Phot. *Lex.* Κηδείδης·[3] διθυραμβοποιητὴς ἀρχαῖος.

[1] mss Κηθείδης [2] mss Κηκείδου [3] mss Κηδίδης

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[1] two of the three passages cited belong to Pindar *Paean* 9, the other to Mimnermus, Archilochus, or Stesichorus

3

Plutarch *The Face in the Moon* [on solar eclipses]: Theon here will adduce in our favour Mimnermus, Cydias, and Archilochus, and Stesichorus and Pindar, lamenting at eclipses that 'the brightest star is stolen away,' etc.[1]

## On CEDEIDES

*An Attic Inscription of c.* 415 B.C. Cleisthenes was choregus in a play called *The Self-Mixed* for the Erechtheid and Aegeid Tribes; the chorus was trained by Cedeides.

Hesychius *Glossary*: Cedeides:—A composer of dithyrambs.

Aristophanes *Clouds*: [RIGHT and WRONG ARGUMENTS]: W. Ah! old-fashioned notions smacking of the Dipolia[2] and choke-full of grasshoppers[3] and Cedeides and the Buphonia.—R. All the same these are the fodder, which *my* form of education bred good old Marathons on.

Scholiast on the passage: Cedeides:—a very old-fashioned writer of dithyrambs mentioned by Cratinus in the *See-alls*.

Photius *Lexicon*: Cedeides:—an old-fashioned dithyramb-writer.

(see vol. ii, p. 19) [2] a démodé festival of which the Buphonia ('ox-slaying') was a part [3] Athenians had formerly worn golden grasshoppers in their hair

# ΠΡΑΞΙΛΛΗΣ

## Βίος

Eus. *Ol.* 82. 2: *Κράτης ὁ κωμικὸς καὶ Τελέσιλλα καὶ Πράξιλλα καὶ Κλεοβουλίνα ἐγνωρίζοντο.*

Ath. 15. 694 a [*π. σκολίων*]· *καὶ Πράξιλλα δ' ἡ Σικυωνία ἐθαυμάζετο ἐπὶ τῇ τῶν σκολίων ποιήσει.*

Tat. *Or. Gr.* 33 *Πράξιλλαν μὲν γὰρ Λύσιππος ἐχαλκούργησεν μηδὲν εἰποῦσαν διὰ τῶν ποιημάτων χρήσιμον.*

# ΠΡΑΞΙΛΛΗΣ ΜΕΛΩΝ

## Α′

## ΥΜΝΩΝ

### 1 εἰς Ἄδωνιν

Zen. 4. 21 Ἠλιθιώτερος τοῦ Πραξίλλης Ἀδώνιδος· ἐπὶ τῶν ἀνοήτων. Πράξιλλα Σικυωνία μελοποιὸς ἐγένετο, ὥς φησι Πολέμων· αὕτη ἡ Πράξιλλα τὸν Ἄδωνιν ἐν τοῖς Ὕμνοις[1] εἰσάγει ἐρωτώμενον ὑπὸ τῶν κάτω τί κάλλιστον καταλιπὼν ἐλήλυθεν, ἐκεῖνον δὲ λέγοντα οὕτως·

[1] mss also μέλεσιν

# PRAXILLA

## Life

Eusebius *Chronicle*: Second year of the 82nd Olympiad (451 B.C.), flourished Crates the comedy-writer, Telesilla, Praxilla, and Cleobulina.

Athenaeus *Doctors at Dinner* [on drinking-songs]: Praxilla of Sicyon, too, was admired for the drinking-songs she wrote.

Tatian *Against the Greeks*: Praxilla was portrayed in bronze by Lysippus, although she spoke nonsense in her poetry.

See also Suid. Πραξίλλης, *A.P.* 9. 26 (vol. ii, p. 240), Mar. Vict. *Gr. Lat.* 6. 91, 129, Plot. *Ibid.* 538, Metr. Oxyrh. ap. Consbr. Heph. p. 405, Heph. 36.

# THE POEMS OF PRAXILLA

## Book I

## HYMNS

### 1 To Adonis[1]

Zenobius *Proverbs*: Sillier than Praxilla's Adonis:—This saying is used of fools. Praxilla of Sicyon, according to Polemon, was a lyric poetess. This Praxilla, in her *Hymns*, makes Adonis, when asked by the people in Hades what was the most beautiful thing he had left behind above, reply as follows:

[1] *or* to Cytherea?

κάλλιστον μὲν ἐγὼ λείπω φάος ἠελίοιο,
δεύτερον ἄστρα φαεινὰ σεληναίης τε πρόσωπον
ἠδὲ καὶ ὡραίους σικύους καὶ μῆλα καὶ ὄγχνας.[1]

εὐηθὴς γάρ τις ἴσως ὁ τῷ ἡλίῳ καὶ τῇ σελήνῃ τοὺς σικύους καὶ τὰ λοιπὰ συναριθμῶν.

## Β'

## ΔΙΘΥΡΑΜΒΩΝ

### 2 Ἀχιλεύς

Heph. 11 [π. συνεκφωνήσεως]· ἔστι μέντοι . . . καὶ παρὰ Πραξίλλῃ ἐν Διθυράμβοις ἐν ᾠδῇ ἐπιγραφομένῃ Ἀχιλεύς·

ἀλλὰ τεὸν οὔποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθον

Sch. *ad loc.* ἐνταῦθα γὰρ ἡ τε καὶ ον συλλαβὴ εἰς μίαν βραχεῖαν συνιζάνονται.

## Γ'

## ΠΑΡΟΙΝΙΩΝ

### 3

Ar. *Vesp.* 1239 τί δ' ὅταν Θέωρος πρὸς ποδῶν κατακείμενος | ᾄδῃ Κλέωνος λαβόμενος τῆς δεξιᾶς, | Ἀδμήτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει, | τούτῳ τί λέξεις σκόλιον;

[1] Schn: mss ὄχνους

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[1] cf. Ath. 15. 395 c, Diogen. 5. 12, Suid. ἠλιθιάζω, Apostol. 8. 53, Liban. *Ep.* 707 [2] cf. Cram. *A.O.* 4. 326. 20, Drac. Straton. 146, Bachm. *An.* 2. 180. 17 (ἔπειθεν), Eust. 12. 25,

The fairest thing I leave is the sunlight, and fairest after that the shining stars and the face of the moon, aye and ripe cucumbers and apples and pears.

For none but a simpleton would put cucumbers and the like on a par with the sun and the moon.[1]

## Book II

## DITHYRAMBS

### 2[2] Achilles

Hephaestion *Handbook of Metre* [on synizesis]: It is found moreover in Praxilla's *Dithyrambs* in the song called *Achilles*:

But they never persuaded the heart that is in thy breast.

Scholiast on the passage: Here the two syllables of τεόν 'thy' coalesce into a single short syllable.

## Book III

## DRINKING-SONGS

### 3[3]

Aristophanes *Wasps*: What will you do when Theorus reclining next you sings with his hand in Cleon's 'Learn the tale of Admetus, my friend, and seek acquaintance of the brave'? how will you take that up?[4]

805. 21, 1372. 9, Sch. Dion. Thr. *Gr. Gr.* 3. 210 [3] cf. Paus. ap. Eust. 326. 36 (who explains that 'the brave' refers to Alcestis who died for her husband Admetus, and 'the coward' to his father who refused to do so), Phot. (Reitz.) 32, Suid. Ἀδμήτου μέλος [4] *i.e.* answer it with another quotation

Sch. *ad loc.* καὶ τοῦτο ἀρχὴ σκολίου· ἑξῆς δέ ἐστι· τῶν δειλῶν κτλ. κολακικὸν τὸ σκόλιον καὶ παρὰ Θεώρου, τοῦτο οἱ μὲν Ἀλκαίου οἱ δὲ Σαπφοῦς· οὐκ ἔστι δέ, ἀλλ' ἐν τοῖς Πραξίλλης φέρεται Παροινίοις.

Ἀδμάτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,[1]
τῶν δειλῶν δ' ἀπέχου γνοὺς ὅτι δειλοῖς[2] ὀλίγα χάρις.

## 4

Ibid. *Thesm.* 529 τὴν παροιμίαν δ' ἐπαινῶ | τὴν παλαιάν· ὑπὸ λίθῳ γὰρ | παντί που χρὴ | μὴ δάκῃ ῥήτωρ ἀθρεῖν.

Sch. *ad loc.* ἐκ τῶν εἰς Πράξιλλαν ἀναφερομένων Παροινίων·[3]

Ὑπὸ παντὶ λίθῳ σκορπίον, ὦ 'ταῖρε, φυλάσσεο.

## 5

Heph. 25 [π. δακτυλικοῦ]· ἔστι δέ τινα καὶ λογαοιδικὰ καλούμενα δακτυλικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τό τε πρὸς δύο δακτύλοις ἔχον τροχαϊκὴν συζυγίαν . . . καὶ τὸ πρὸς τρισί, καλούμενον Πραξίλλειον·

Ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα
παρθένε τὰν κεφάλαν τὰ δ' ἔνερθε νύμφα.[4]

[1] mss Ἀδμήτου: ms Ath. adds σέβου [2] so Ath: mss Sch. Ar. and Eust. δειλῶν [3] mss παροιμιῶν [4] Vase ὦ διὰ τῆς θυρίδος (perh. rightly; if so, read τᾶς) and omits the rest: mss also κεφαλάν, but cf. Sch. Theocr. 3. 52

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[1] See *Scolia* pp. 556 and 568 [2] cf. *Scolion* p. 570 below, Zen. 6. 20, Diogen. 8. 59, Suid., Hesych. *s.v.* [3] I add

Scholiasts on the passage: This too is the beginning of a drinking-song. What follows is 'But from the coward,' etc. The song is of the flattering type, put into the mouth of Theorus. Some authorities ascribe it to Alcaeus, others to Sappho, both incorrectly; for it is included in the *Drinking-Songs* of Praxilla.

Learn the tale of Admetus, my friend, and seek acquaintance of the brave; but from the coward hold thee aloof, since there's little gratitude in such as he.[1]

4 [2]

The Same *Thesmophoriazusae*: I approve the old proverb; for sure it is well to look under every stone lest an orator bite you.

Scholiast on the passage: From the *Drinking-Songs* ascribed to Praxilla:

Under every stone, my friend, beware of a scorpion.

5 [3]

Hephaestion *Handbook of Metre* [on the dactylic]: There are also dactylics called logaoedic, which have dactyls everywhere but in the last place, where they have a trochaic dipody. The best known of them is the line which has two dactyls before this dipody, and the line which has three, called the Praxillean:[4]

O you that look so prettily at me through the window, a maiden in face but a wedded bride below.

here the unplaceable fragments; cf. Sch. *ad loc.*, Trich. p. 380 Consbr., Vase-painting Jacobsthal *Gött. Vasen* p. 59
[4] for another metre called Praxillean cf. Heph. 36 (Ionic a maj.); see also Serv. *Gram. Lat.* Keil p. 464

6

Ath. 13. 603 a Πράξιλλα δ' ἡ Σικυωνία ὑπὸ Διός φησιν ἁρπασθῆναι τὸν

Χρύσιππον

7

Paus. 3. 13. 5 Πραξίλλῃ μὲν δὴ πεποιημένα ἐστίν, ὡς Εὐρώπης εἴη καὶ Κάρνειος, καὶ αὐτὸν ἀνεθρέψατο Ἀπόλλων καὶ Λητώ.

Sch. Theocr. 5. 83 [π. Καρνείων]· Πράξιλλα μὲν ἀπὸ Κάρνου [1] φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ, ὃς ἦν ἐρώμενος τοῦ Ἀπόλλωνος.

8

Hesych. Βάκχου Διώνης· . . . Πράξιλλα δὲ ἡ Σικυωνία Ἀφροδίτης παῖδα τὸν θεὸν ἱστορεῖ.

[1] mss also Καρνείου

## 6

Athenaeus *Doctors at Dinner*: According to Praxilla of Sicyon,

Chrysippus

was carried off by Zeus.

## 7[1]

Pausanias *Description of Greece*: According to a poem of Praxilla, Carneius was a son of Europa, brought up by Apollo and Leto.

Scholiast on Theocritus [on the Carneian Festival]: Praxilla declares that it takes its name from Carnus (*or* Carneius), a son of Zeus and Europa who was beloved by Apollo.

## 8

Hesychius *Lexicon*: Praxilla of Sicyon makes Dionysus the son of Aphrodite.

[1] cf. Hesych. Καρνεῖος, Sch. Callim. *Apoll.* 71, Sch. Theocr. 5. 83

## ΒΑΚΧΥΛΙΔΟΥ

### Βίος

Str. 10. 486. 6 Κέως δὲ τετράπολις μὲν ὑπῆρξε, λείπονται δὲ δύο, ἥ τε Ἰουλὶς καὶ ἡ Καρθαία, εἰς ἃς συνεπολίσθησαν αἱ λοιπαί, ἡ μὲν Ποιήεσσα εἰς τὴν Καρθαίαν ἡ δὲ Κορησία εἰς τὴν Ἰουλίδα. ἐκ δὲ τῆς Ἰουλίδος ὅ τε Σιμωνίδης ἦν ὁ μελοποιὸς καὶ Βακχυλίδης ἀδελφιδοῦς ἐκείνου, καὶ μετὰ ταῦτα Ἐρασίστρατος ὁ ἰατρὸς καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων . . . παρὰ τούτους δὲ δοκεῖ τεθῆναί ποτε νόμος, οὗ μέμνηται καὶ Μένανδρος·

> καλὸν τὸ Κείων νόμιμόν ἐστι, Φανία·
> ὁ μὴ δυνάμενος ζῆν καλῶς οὐ ζῇ κακῶς.

προσέταττε γάρ, ὡς ἔοικεν, ὁ νόμος τοὺς ὑπὲρ ἑξήκοντα ἔτη γεγονότας κωνειάζεσθαι τοῦ διαρκεῖν τοῖς ἄλλοις τὴν τροφήν.

Plut. *Exil.* 14 καὶ γὰρ τοῖς παλαιοῖς, ὡς ἔοικεν, αἱ Μοῦσαι τὰ κάλλιστα τῶν συνταγμάτων καὶ δοκιμώτατα φυγὴν λαβοῦσαι σύνεργον ἐπετέλεσαν. Θουκυδίδης Ἀθηναῖος συνέγραψε τὸν πόλεμον τῶν Πελοποννησίων καὶ Ἀθηναίων ἐν Θράκῃ περὶ τὴν Σκαπτὴν Ὕλην· Ξενοφῶν ἐν Σκιλλοῦντι τῆς Ἠλείας· . . . Βακχυλίδης ὁ ποιητὴς ἐν Πελοποννήσῳ.

Eus. *Ol.* 78. 3 Bacchylides et Diagoras atheus plurimo sermone celebrantur.

# BACCHYLIDES

## Life

Strabo *Geography*: Ceos had originally four cities, but now has two, Iülis and Carthaea, with which the others were combined, Poieëssa with Carthaea and Coresia with Iülis. Iülis was the birthplace of the lyric poet Simonides and of his nephew Bacchylides,[1] and later of the physician Erasistratus and the Peripatetic philosopher Ariston. There appears to have been a law here, mentioned by Menander in the lines 'The Cean custom takes my fancy still, | The man who can't live well shall not live ill,' whereby in order to make the supplies go round, all citizens who reached the age of sixty should drink the hemlock.[2]

Plutarch *Exile*: The ancients, too, it seems, wrote the finest and most famous of their works with the aid of Exile. Thucydides the Athenian composed his history of the war between the Peloponnese and Athens near Scaptè Hylè in Thrace, Xenophon wrote at Scyllus in Elis . . ., the poet Bacchylides in the Peloponnese.

Eusebius *Chronicle*: Olympiad 78. 3 (B.C. 466): Flourished Bacchylides and Diagoras the atheist.[3]

[1] Suid. Βακχυλίδης adds 'son of Medon who was the son of Bacchylides the athlete' [2] cf. Steph. Byz. Ἰουλίς, Him. *Or.* 29 [3] the *floruit* is also given under Ol. 82 (452) and 87 (432)

*Et. Mag.* Μειδύλος· οὕτως ἐλέγετο ὁ πατὴρ Βακχυλίδου καὶ γίνεται παρὰ τὸ μειδιῶ, ὡς παρὰ τὸ φειδῶ Φειδύλος.

Sch. Pind. *Ol.* 2. 154 b [σοφὸς ὁ πολλὰ εἰδὼς φυᾷ· | μαθόντες δὲ λάβροι | παγγλωσσίᾳ κόρακες ὣς ἄκραντα γαρύετον | Διὸς πρὸς ὄρνιθα θεῖον]· . . . ἀποτείνεται δὲ πρὸς τὸν Βακχυλίδην· γέγονε γὰρ αὐτῷ ἀνταγωνιστὴς τρόπον τινὰ καὶ εἰς τὰ αὐτὰ καθῆκεν. (*b*) . . . αἰνίττεται Βακχυλίδην καὶ Σιμωνίδην, ἑαυτὸν λέγων ἀετόν, κόρακας δὲ τοὺς ἀντιτέχνους.

Id. *Nem.* 3. 143 [ἔστι δ' αἰετὸς ὠκὺς ἐν ποτανοῖς, | ὃς ἔλαβεν αἶψα τηλόθε μεταμαιόμενος | δαφοινὸν ἄγραν ποσίν· | κραγέται δὲ κολοιοὶ ταπεινὰ νέμονται]· οἱ δὲ ἀντίτεχνοί μου, φησί, κολοιοῖς ἐοίκασι, κραυγάζοντες μόνον καὶ ταπεινὰ νεμόμενοι, οὐ δύνανται δὲ διαίρεσθαι εἰς ὕψος. δοκεῖ δὲ ταῦτα τείνειν εἰς Βακχυλίδην. ἦν γὰρ αὐτοῖς καὶ ὑφόρασις[1] πρὸς ἀλλήλους. παραβάλλει δὲ ἑαυτὸν μὲν ἀετῷ, κολοιῷ δὲ Βακχυλίδην.

Id. *Pyth.* 2. 97 [ἐμὲ δὲ χρεὼν | φεύγειν δάκος ἀδινὸν κακαγοριᾶν]· . . . αἰνίττεται δὲ εἰς Βακχυλίδην· ἀεὶ γὰρ αὐτὸν τῷ Ἱέρωνι διέσυρεν.

Ibid. 131 [καλός τοι πίθων παρὰ παισὶν αἰεί, | καλός.[2] ὁ δὲ Ῥαδάμανθυς, κτλ.]· . . . ταῦτα δὲ ἔνιοι τείνειν αὐτὸν εἰς Βακχυλίδην· εὐδοκιμῆσαι γὰρ αὐτὸν παρὰ Ἱέρωνι . . . δύναται δὲ καὶ οὕτω νοεῖσθαι· ὁ Βακχυλίδης παρὰ παισὶ δοκεῖ εἶναι σοφός, παρὰ τελείοις δὲ οὐκέτι.

*Etymologicum Magnum*: Meidylus: the name of the father of Bacchylides, and it is derived from μειδιῶ 'to smile' as Pheidylus from φειδώ 'thrift.'

Scholiast on Pindar ['skilled is the man who knoweth much by nature; they that have but learnt—even as a pair of crows, gluttonous in their wordiness, these chatter vain things against the divine bird of Zeus']: (*a*) This is directed against Bacchylides, who had in a way become a competitor in the same arena. (*b*) He is hinting at Bacchylides and Simonides, calling himself an eagle and his rivals crows.

The Same ['the eagle is swift among winged things, and though he chase it from afar he quickly taketh his quarry all bloody in his claws; but the chattering daws have a lower pasturage']: That is, my rivals in art resemble jackdaws, only shrieking and feeding at lower levels, and cannot rise to the heights. He appears to be directing this at Bacchylides, with whom he had a feud, and compares himself to an eagle and Bacchylides to a jackdaw.

The Same ['but I must shun the overmuch biting of slander']: He is hinting at Bacchylides, who was always traducing him to Hiero.

The Same ['"Pretty," say the children to an ape, "pretty thing," but Rhadamanthus, etc.']: (*a*) According to some authorities this is directed against Bacchylides, who was in high repute with Hiero. . . . (*b*) It may be intended thus: Bacchylides appears in the eyes of children a man of skill, but not in the eyes of grown men.

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[1] mss φώρασις    [2] so *E*, αἴει = ἀκούει 'is called'

Id. 166 [στάθμας | δέ τινος ἐλδόμενοι[1] | περισσᾶς ἐνέπαξαν ἕλ-|κος ὀδυναρὸν ἑᾷ πρόσθε καρδίᾳ, | πρὶν ὅσα φροντίδι μητίονται τυχεῖν]· . . . ἡ ἀναφορὰ πάλιν πρὸς Βακχυλίδην. εἴληπται δὲ οὕτως ἡ διάνοια, διὰ τὸ παρὰ τῷ Ἱέρωνι τὰ Βακχυλίδου προκρίνεσθαι ποιήματα.

[Longin.] *Subl.* 33 τί δέ; ἐν μέλεσι μᾶλλον ἂν εἶναι Βακχυλίδης ἕλοιο ἢ Πίνδαρος, καὶ ἐν τραγῳδίᾳ Ἴων ὁ Χῖος ἢ νὴ Δία Σοφοκλῆς; ἐπειδὴ οἱ μὲν ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντη κεκαλλιγραφημένοι, ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν οἷον πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ' ἀλόγως πολλάκις καὶ πίπτουσιν ἀτυχέστατα. ἦ[2] οὐδεὶς ἂν εὖ φρονῶν ἑνὸς δράματος τοῦ Οἰδίποδος εἰς ταὐτὸ συνθεὶς τὰ Ἴωνος πάντ' ἀντιτιμήσαιτο ἑξῆς.

Ammon. Νηρεΐδες τῶν τοῦ Νηρέως θυγατέρων διαφέρει. Δίδυμος ὁμοίως ἐν Ὑπομνήματι Βακχυλίδου Ἐπινίκων. φησὶ γὰρ κατὰ λέξιν· Εἰσὶ τοίνυν οἵ φασι διαφέρειν τὰς Νηρεΐδας τῶν τοῦ Νηρέως θυγατέρων, καὶ τὰς μὲν ἐκ Δωρίδος γνησίας αὐτῶν θυγατέρας νομίζεσθαι, τὰς δὲ ἐξ ἄλλων ἤδη κοινότερον Νηρεΐδας καλεῖσθαι.

Porph. ad Hor. *Carm.* 1. 15 Hac ode Bacchylidem imitatur; nam ut ille Cassandram facit vaticinari futura belli Troiani, ita hic Proteum.

[1] so *E*: mss ἑλκόμενοι (corrupted from ἕλκος below) [2] edd. ἤ

[1] lit. 'for excessive measure' [2] Didymus apparently disagreed, but in any case this may be taken as evidence

The Same ['longing for more than they can get,[1] they do wound their own selves instead of obtaining their heart's desire']: The reference again is to Bacchylides. This is taken to be the meaning owing to Bacchylides' poems being preferred by Hiero.

[Longinus] *On the Sublime*: Again, take lyric verse; would you sooner be Bacchylides than Pindar? or take tragedy; would you sooner be Ion of Chios than the great Sophocles? Bacchylides and Ion may be faultless, may have attained to complete mastery of the polished style, whereas there are times when Pindar and Sophocles carry all before them like a conflagration, though they often flicker down quite unaccountably and come to an unhappy fall. Yet surely no man in his senses would rate all the plays of Ion put together at so high a figure as the *Oedipus*.

Ammonius *Words alike but different*: The Nereïds are not the same as the Daughters of Nereus. Compare Didymus in his *Commentary on the Victory-Songs of Bacchylides*, where he says in an explanation: 'Some authorities declare that the Nereïds are not the same as the Daughters of Nereus, the latter being his true daughters by Doris and the former receiving the more general name of Nereïds because they came of other mothers.'[2]

Porphyrio on an Ode of Horace [*Pastor cum traheret*]: In this ode he imitates Bacchylides, who makes Cassandra foretell the future events of the Trojan War as Horace here makes Nereus.[3]

that in 12 he read *Daughters of Nereus* at l. 102 and *Nereïds* at l. 38, though the latter is probably not what Bacchylides wrote and 12 is a dithyramb [3] cf. 16 below

*Arg. Pind.*: ἐννέα δὲ οἱ λυρικοί· Ἀλκμὰν Ἀλκαῖος Σαπφὼ Στησίχορος Ἴβυκος Ἀνακρέων Σιμωνίδης Βακχυλίδης καὶ Πίνδαρος.

## ΒΑΚΧΥΛΙΔΟΥ ΜΕΛΩΝ

### Α′

### ΥΜΝΩΝ

#### 1–4

Stob. *Fl.* 122. 1 [π. πένθους]· Βακχυλίδου Ὕμνων·

Αἰαῖ τέκος ἁμέτερον·
μεῖζον ἢ πενθεῖν κακόν, ἀφθέγκτοισιν ἴσον.

#### 2

Sch. Ap. Rh. 3. 467 [π. Ἑκάτης]· Βακχυλίδης δὲ Νυκτός φησιν αὐτὴν θυγατέρα·

Ἑκάτα δαϊδοφόρε, Νυκτὸς
μελανοκόλπου θύγατερ [1]

#### 3

Sch. Hes. *Th.* ἡρπάσθαι δὲ τὴν Περσεφόνην φασὶν οἱ μὲν ἐκ Σικελίας, Βακχυλίδης δὲ ἐκ Κρήτης.

#### 4

Sch. Ar. *Ach.* 47 [Κελεός]· τοῦ δὲ Κελεοῦ μέμνηται Βακχυλίδης διὰ τῶν Ὕμνων.

[1] Urs: mss μεγαλοκ. θ.

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[1] cf. *A.P.* quoted vol. i, pp. 3, 165 [2] in arranging the Books I follow the Alexandrine edition of Pindar, though

*Introduction to Pindar*: The Lyric Poets are nine in number, Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Bacchylides, and Pindar.[1]

See also Ael. *V.H.* 4. 15, who speaks of B. at the court of Hiero.

# THE POEMS OF BACCHYLIDES

## Book I

## HYMNS[2]

### 1–4 [To Demeter]

Stobaeus *Anthology* [on lamentation]: Bacchylides *Hymns*:

Alas for my child! a woe is here that passeth lament, like to one that cannot be spoken.[3]

### 2

Scholiast on Apollonius of Rhodes *Argonautica* [Hecate]: Bacchylides makes her the daughter of Night; compare:

O torch-bearing Hecatè, daughter of dark-bosomed Night[3]

### 3

Scholiast on Hesiod *Theogony*: According to some accounts Persephonè was carried away from Sicily; Bacchylides however says it was from Crete.

### 4

Scholiast on Aristophanes [Celeüs king of Eleusis[4]]: Celeüs is mentioned by Bacchylides in the *Hymns*.

in the Great Papyrus of B. the *Dithyrambs* probably follow the *Victory-Songs* [3] Demeter loquitur? [4] cf. *Hom. H. Dem.* 96

5

Men. *Rh. Gr.* Walz 9. 140 ἐπιλέγονται (οἱ ἀποπεμπτικοὶ) ἀποδημίαις θεῶν νομιζομέναις ἢ γινομέναις· οἷον Ἀπόλλωνος ἀποδημίαι τινὲς ὀνομάζονται παρὰ Δηλίοις καὶ Μιλησίοις, καὶ Ἀρτέμιδος παρὰ Ἀργείοις· εἰσὶ τοίνυν καὶ τῷ Βακχυλίδῃ ὕμνοι ἀποπεμπτικοί.

6

Ath. 11. 500 a [π. σκύφων]· ὕστερον δὲ κατὰ μίμησιν εἰργάσαντο κεραμέους τε καὶ ἀργυροῦς σκύφους. ὧν πρῶτοι μὲν ἐγένοντο καὶ κλέος ἔλαβον οἱ Βοιώτιοι γενόμενοι, χρησαμένου κατὰ τὰς στρατείας πρώτου Ἡρακλέους τῷ γένει· διὸ καὶ Ἡρακλεωτικοὶ πρός τινων καλοῦνται. ἔχουσι μέντοι πρὸς τοὺς ἄλλους διαφοράν· ἔπεστι γὰρ ἐπὶ τῶν ὤτων αὐτοῖς ὁ λεγόμενος Ἡράκλειος δεσμός. μνημονεύει δὲ τῶν Βοιωτίων[1] σκύφων Βακχυλίδης ἐν τούτοις ποιούμενος τὸν λόγον πρὸς τοὺς Διοσκόρους, καλῶν αὐτοὺς ἐπὶ ξένια·

Οὐ βοῶν πάρεστι σώματ' οὔτε χρυσός,
οὔτε πορφύρεοι τάπητες,
ἀλλὰ θυμὸς εὐμενὴς
Μοῦσά τε γλυκεῖα καὶ Βοϊωτίοισιν
ἐν σκύφοισιν οἶνος ἡδύς.

διήνεγκαν δὲ μετὰ τοὺς Βοιωτίους οἱ Ῥοδιακοὶ λεγόμενοι Δαμοκράτους δημιουργήσαντος· τρίτοι δ' εἰσὶν οἱ Συρακόσιοι.

## Β'

## ΠΑΙΑΝΩΝ

7

Stob. *Fl.* [π. εἰρήνης]· Βακχυλίδου Παιάνων·

τίκτει δέ τε θνατοῖσιν Εἰρήνα μεγάλα
στρ. πλοῦτον μελιγλώσσων τ'[2] ἀοιδᾶν ἄνθεα,

[1] mss Βοιωτικῶν
[2] Boeckh: mss καὶ μελ.

## 5[1]

Menander *On Declamations*: Odes of Farewell are addressed to Gods on their departure, supposed or real,[2] to visit some other haunt. For instance, the Delians and Milesians have what they call *Departures* of Apollo, and the Argives of Artemis, and there are Farewell Odes of this kind in Bacchylides.

## 6

Athenaeus *Doctors at Dinner* [on drinking-cups]: Later they were made of earthenware and silver on the pattern of the wooden ones. The first of these to be made, or to become famous, were the Boeotian cups as they are called, having been first used by Heracles on his warlike expeditions; hence their alternative name with some people, Heracleotic, though indeed these differ from the others in having on their handles what is known as the chain of Heracles. The Boeotian type is mentioned by Bacchylides where he addresses the Dioscuri, summoning them to a holy feast:[3]

No carcase of beef is here, nor gold, nor purple carpets, but a kindly spirit, a sweet Muse, and delicious wine in Boeotian cups.

Next in repute to these came the Rhodian, made by Damocrates, and third the Syracusan.

# Book II

# PAEANS

## 7

Stobaeus *Anthology* [on Peace]: Bacchylides *Paeans*:

Moreover great Peace bringeth forth for men wealth and the flowers of honey-tongued songs, and

[1] cf. Ibid. 132 [2] in effigy [3] for θεοξένια to the Dioscuri cf. Ath. 137 e

*δαιδαλέων τ' ἐπὶ βωμῶν*
*θεοῖσιν αἴθεσθαι βοῶν ξανθᾷ φλογὶ*
*μῆρα τανυτρίχων*[1] *τε μήλων*
*γυμνασίων τε νέοις*
*αὐλῶν τε καὶ κώμων μέλειν.*
*ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν*
*ἀρᾰχνάων*[2] *ἱστοὶ πέλονται,*[3]
*ἀντ.* *ἔγχεά τε λογχωτὰ ξίφεά τ' ἀμφακέα*
*δάμνατ' ἀεί<ναος>*[4] *εὐρώς,*
*χαλκεᾶν δ' οὐκ ἔστι σαλπίγγων κτύπος,*
*οὐδὲ συλᾶται μελίφρων*
*ὕπνος ἀπὸ βλεφάρων,*
*ἀῷος*[5] *ὃς θάλπει κέαρ.*
*συμποσίων δ' ἐρατῶν βρίθοντ' ἀγυιαί*
*παιδεῖοι*[6] *θ' ὕμνοι φλέγονται.*

8

Clem. Al. *Str.* 5. 687

*ἕτερος ἐξ ἑτέρου σοφὸς τό τε πάλαι τό τε νῦν·*
*οὐδὲ γὰρ ῥᾷστον ἀρρήτων ἐπέων πύλας ἐξευρεῖν,*

φησὶ Βακχυλίδης ἐν τοῖς Παιᾶσιν.

9

Zen. *Paroem. Gr.* 1. 42

*Ἄρκτου παρούσης ἴχνη μὴ ζήτει·*

ἐπὶ τῶν δειλῶν κυνηγῶν εἴρηται ἡ παροιμία· μέμνηται δὲ αὐτῆς Βακχυλίδης ἐν Παιᾶσιν.

[1] Butt.-Dind: mss μηρῦταν, μηρίταν, and εὐτρ. [2] *E*, or ἀραχναιᾶν, cf. *A.P.* 9. 233? or ἀραχνίων, cf. Sa. *Ox. Pap.* 1787. 142. 15 νεβρίοισιν, Arist. *H.A.* 5. 27. 1 (reading αἰθῶν)? mss ἀραχνᾶν [3] Urs. πλέκονται perh. rightly [4] *E*: an epith. –⏑⏑ as suggested would prob. be unmetrical: mss St.

for Gods the yellow flame of the burning of the thighs of oxen and fleecy sheep upon fine-wrought altars, and for the young a desire for disport of body[1] and for flute and festal dance. Meanwhile in the iron-bound shield-thong hang the warps of the brown spider, headed spear and two-edgèd sword are whelmed in an ever-spreading rust, and the noise of the brazen trumpet is not; nor is reft from our eyelids that honey-hearted sleep which soothes the spirit towards dawn.[2] The streets are abloom with delightful feasting and the hymns of children go up like a flame.

## 8[3]

Clement of Alexandria *Miscellanies*:

Now as of yore one getteth skill of another; for 'tis not so very easy to find the gate of words unsaid before;

as Bacchylides says in the *Paeans*.

## 9

Zenobius *Proverbs*:

Seek not the tracks of a present bear.

This proverb is used of cowardly hunters, and is referred to by Bacchylides in the *Paeans*.

[1] the Greek is 'gymnastics' [2] sleep towards dawn was the sweetest, Pind. *P.* 9. 23 [3] cf. Theodoret *Ther.* 1. 14. 36

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*δάμναται* without *εὐρ.*, Plut. *εὐρ. δάμ. ἔγχεά τε λογχωτὰ ξ. τ' ἀμ.* [5] Bl: mss *ἆμος* or *ἇμος* [6] *E*, or *παίδιοί*? cf. Pind. *Is.* 2. 3: mss *-ικοί*

# Γ

# ΔΙΘΥΡΑΜΒΩΝ

10–15 *British Museum Papyrus* 733:[1]

## 10 (xiv)

### Ἀντηνορίδαι ἢ ἡ Ἑλένης ἀπαίτησις[2]

στρ. α′ [Ἀντή]νορος ἀντιθέου[3]
[γυνὰ κο]ρακῶπις[4] Ἀθάνας πρόσπολος
[Κισσηῒς ἁγνᾶ]ς Παλλάδος ὀρσιμάχου
[θύρας ἄνοιξε[5] χ]ρυσέας
[αὐτίκα ψοφέουσι]ν Ἀργείων Ὀδυσσεῖ
[Λαρτιάδᾳ Μενελ]άῳ τ᾽ Ἀτρεΐδᾳ βασιλεῖ
[ἀγγέλοις δοιοῖς βαθύ]ζωνος Θεανὼ
ἀντ. α′ [. . . . . . . . . . .]ον
[. . . . . . . . . . .]ν προσήνεπεν·
[. . . . . . . . . . ἐ]ϋκτιμέναν
(19 *lines mutilated or missing*)
(. . . . . . οὐ γὰρ ὑπόκλοπον φορεῖ
βροτοῖσι φωνάεντα λόγον σοφία)[6]
(5 *lines missing*)
ἆγον, πατὴρ δ᾽ εὔβουλος ἥρως
πάντα σάμαινεν Πριάμῳ βασιλεῖ
παίδεσσί τε μῦθον Ἀχαιῶν.
ἔνθα κάρυκες δι᾽ εὐ-

[1] cf. *C.R.* 1923. 148; I omit brackets where restorations are reasonably certain; a dot beneath a letter indicates that it is a possible reading of the traces [2] for title cf. *C.R.* 1922. 160 [3] ll. 1–7 restored by Kenyon (1), Nairn (6), the rest Blass-Jebb–*E* (from the Pap.) [4] hardly ]λα [5] P prob. ανοιξεν [6] Hill from Clem. Al. *Paed.* 3. 310 where mss have βροτοῖσι φ. λόγον ἔστε λόγος σοφία

## Book III

## DITHYRAMBS

10–15 From a papyrus of the last century B.C.[1]

### 10 (xiv)

### The Sons of Antenor or The Demanding Back of Helen

The raven-eyed wife of the godlike Antenor,[2] deep-girdled Theano, daughter of Cisses, priestess of Athena,[3] opened forthwith the golden doors of pure Pallas that rouseth to battle, to the knocking of the twin messengers of the Argives,[4] Odysseus Laertiad and king Menelaüs son of Atreus . . . . . . addressed . . . . . . [to] well-built [Troy] . . . . .

(19 *lines mutilated or missing*)

(For there is nothing furtive in the voiceful utterance which skill doth bring us)[5]

(5 *lines missing*)

. . . [the sons of Antenor] led [the messengers to the marketplace], while the wise hero their father declared all the message of the Achaeans unto King Priam and his children. Whereupon heralds went

[1] Kenyon; Grenfell and Hunt say 1st or 2nd century A.D. [2] the Greek has a play upon words (ἀντ. . . . ἀντ.) as in 34 *init.*, but why 'raven-eyed' is not clear [3] at Troy [4] an embassy from the Greek camp at Tenedos demanding the return of Helen on pain of war [5] position here not certain, but it may be one of the short moralising sentences which serve to paragraph the narrative: somewhere hereabouts probably came Bacchylides' ref. to Theano's fifty children (here members of the chorus?), mentioned by the Scholiast on *Il.* 24. 496

*ρεῖαν πόλιν ὀρνύμενοι*
Τρώων ἀόλλιζον φάλαγγας

*στρ. γ'* δεξίστρατον εἰς ἀγοράν.
πάντᾳ δὲ διέδραμεν αὐδάεις λόγος·
θεοῖς δ' ἀνίσχοντες χέρας ἀθανάτοις
εὔχοντο παύσασθαι δυᾶν.
Μοῦσα, τίς πρῶτος λόγων ἆρχεν[1] δικαίων;
Πλεισθενίδας Μενέλαος γάρυϊ θελξιεπεῖ
φθέγξατ' εὐπέπλοισι κοινώσας Χάρισσιν·
*ἀντ. γ'* Ὦ Τρῶες ἀρηΐφιλοι,[2]
Ζεὺς ὑψιμέδων ὃς ἅπαντα δέρκεται
οὐκ αἴτιος θνατοῖς μεγάλων ἀχέων,
ἀλλ' ἐν μέσῳ κεῖται κιχεῖν
πᾶσιν ἀνθρώποις Δίκαν ἰθεῖαν, ἁγνᾶς
Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιτος·
ὀλβίων παῖδές νιν αἱρεῦνται σύνοικον.
*ἐπ. γ'* ἁ δ' αἰόλοις κέρδεσσι καὶ ἀφροσύναις
ἐξαισίοις θάλλουσ' ἀθαμβὴς
Ὕβρις, ἃ πλοῦτον δύναμίν τε θοῶς
ἀλλότριον ὤπασεν, αὖτις
δ' ἐς βαθὺν πέμπει φθόρον,
κείνα καὶ ὑπερφιάλους
[Γᾶς] παῖδας ὤλεσεν Γίγαντας.

speeding through the wide city for to gather the companies of the Trojans into the market, even to the place of mustering. And their loud summons ran everywhere about, and men put up their hands and besought the immortal Gods to give them stay of their troubles.

O Muse, who was it began the righteous plea? 'Twas Pleisthenid Menelaüs, and he spake in suasive accents learnt of the fair-robed Graces: 'Ye warriors of Troy, 'tis not through act of high-ruling Zeus who seeth all things, that great woe cometh to man; rather may every man attain, if he will, unto unerring Justice that goeth servant of Orderliness the pure and Right the wise; and happy they whose children give her a home. But unabashed Presumptuousness,[1] who thriveth on shifty gains and lawless follies, and bestoweth so swiftly on a man wealth and power that be not his, only to send him anon to deep ruin, she it was who destroyed those overweening sons of Earth, the Giants.'

[1] like that of Paris in stealing Helen when he was the guest of Menelaüs

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[1] P ἄρχ. λ. [2] 50–56 cf. Clem. Al. *Str.* 5. 731 where 54 has δίκαν ὁσίαν ἁγνάν

## 11 (xv)

### [Ἡρακλῆς]

στρ. [Νῦ]ν̣ οὔ[τ]ι̣ <ἔ>ο̣ι̣κ̣', ἐπεὶ [1]
[ὁλκ]άδ' ἔπεμψεν ἐμοὶ χρῦσέαν
[Πιερ]ίαθε[ν] ἐ̣[ΰθ]ρονος [Ο]ὐρανία
[πολυφ]άτων γέμουσαν ὕμνων,
[σὲ κλέε]ν,[2] εἴτ' ἄρ' ἐπ' ἀνθεμόεντι Ἕβρῳ [3]
[θήρᾳ ἀ]γάλλεαι [4] ἢ δολιχαύχενι κύ[κνου]
[ὀπὶ ἁ]δεΐᾳ φρένα τερπόμενος· [5]
[πρὶν <ἂν οὖν ἔν>θα]δ' ἵκ̣ῃ παιηόνων
ἄνθεα πεδοιχνεῖν,
Πύθι' Ἄπολλον,
τόσα χοροὶ Δελφῶν
σὸν κελάδησαν παρ' ἀγακλέα ναόν,
ἀντ. πρίν [6] γε κλέομεν λιπεῖν
Οἰχαλίαν πυρὶ δαπτομέναν
Ἀμφιτρυωνιάδαν θρασυμηδέα φῶ-
θ', ἵκετο δ' ἀμφικύμον' ἀκτάν,
ἔνθ' ἀπὸ λαΐδος εὐρυνεφεῖ Κηναίῳ
Ζηνὶ θύεν [7] βαρυαχέας ἐννέα ταύρους
δύο τ' ὀρσιάλῳ δαμασίχθονι μέλ-
λε κόρᾳ τ' ὀβριμοδερκεῖ ἄζυγα
παρθένῳ Ἀθάνᾳ
ὑψικέραν βοῦν.
τότ' ἄμαχος δαίμων

[1] 1–8 restored by Kenyon (4), Sandys (2), Palmer (7), *E*; in l. 1 P perh. had ουτιοικ' corr. to ουτεοικ', but only ου is certain [2] *E*, infin. cf. 18 and 37. 1–29 [3] Meiser *Myth. Unters. zu Bacch.* Munich 1904 Στρόμβῳ as old name of Hebrus

## 11 (xv)

### [Heracles]

I must not sing thy praises now, albeit[1] throned Urania hath sent me from Pieria a golden galleon laden with famous hymns, if truly thou rejoicest beside the flowery Hebrus in the chase, or takest mayhap thy pleasure of the sweet long-necked voice of the swan.[2] So ere thou comest, O Pythian Apollo, to seek the Paean-blossoms which the Delphian dancers are wont to chant thee by thy glorious temple, we tell how the adventurous bold son of Amphitryon[3] quitted flaming Oechalia,[4] and came to the wave-washed shore where he was to offer of his spoil nine bellowing bulls unto wide-clouded Zeus Cenaean,[5] and two of the same unto Him that rouseth sea and subdueth land,[6] and a high-horned ox untouched of the yoke to virgin Athena so fierce of eye. Then it was that a God irresistible[7]

[1] lit. 'when'; *i.e.* 'I must not take this opportunity granted me by Urania of singing a hymn to *Apollo,* for he is (supposed to be) absent now'; A. was supposed to be absent from Delphi during the three winter months, when dithyrambs took the place of paeans in his worship (Plut. *de E* 9); they might have been sung shortly before the beginning of spring; cf. Alc. 1; he returned on the 7th Anthesterion (Feb.—March) [2] cf. Callim. *H.* 2. 5 [3] Heracles [4] in Euboea; the home of Iolè, sacked by H. [5] worshipped on or near the promontory of Cenaeum the N.W. end of Euboea [6] Poseidon [7] Destiny

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[4] P -εται [5] P perh. -ος: *sc.* ἀγάλλεαι [6] 'repeated πρίν' [7] infin.

ἐπ. Δαϊανείρᾳ πολύδακρυν ὕφανε
μῆτιν ἐπίφρον' ἐπεὶ
πύθετ' ἀγγελίαν ταλαπενθέα,
Ἰόλαν ὅτι λευκώλενον
Διὸς υἱὸς ἀταρβομάχας
ἄλοχον λιπαρὸν ποτὶ δόμον πέμποι.
ἆ δύσμορος, ἆ τάλαιν', οἷον ἐμήσατο·
φθόνος εὐρυβίας νιν ἀπώλεσεν
δνόφεόν τε κάλυμμα τῶν
ὕστερον ἐρχομένων,
ὅτ' ἐπὶ[1] ῥοδόεντι Λυκόρμᾳ
δέξατο Νέσσου πάρα δαιμόνιον τέρας.

## 12 (xvi)

### Ἠΐθεοι ἢ Θησεύς

στρ. α' Κυανόπρῳρα μὲν ναῦς μενέκτυπον
Θησέα δὶς ἑπτά τ' ἀγλαοὺς ἄγουσα
κούρους Ἰαόνων
Κρητικὸν τάμνε πέλαγος·
τηλαυγέϊ γὰρ [ἐν] φάρεϊ
βορήϊαι πίτνον αὖραι
κλυτᾶς ἕκατι π[ο]λεμαίγιδος Ἀθάνας·
κνίσεν τε Μίνωϊ[2] κέαρ
ἱμεράμπυκος θεᾶς
Κύπριδος αἰνὰ δῶρα·
χεῖρα δ' οὐκέτι παρθενικᾶς
ἄτερθ' ἐράτυνεν, θίγεν
δὲ λευκᾶν παρηΐδων·
βόασέ τ' Ἐρίβοια χαλκο-
θώρακα Πανδίονος

wove a shrewd-sorrowful device for Deïaneira, when she learnt the woeful news that the fray-undaunted son of Zeus was sending white-armed Iolè to his shining house for to become his bride. Alas, poor miserable, and again alas! that she should make such a plot as that. Her ruin was wide-mighted Jealousy and the murky veil that hid the future, the day she received from Nessus upon Lycormas' rose-clad marge[1] that marvellous gift divine.[2]

## 12 (xvi)

### The Young Men and Maidens of Theseus

Lo a blue-prowed ship clave the Cretan main with Theseus staunch-i'-the din aboard and twice seven splendid youths and maids[3] of race Ionian, for northern breezes fell on her far-gleaming canvas by grace of Athena of the warring aegis. And Minos' heart was pricked by the fell gifts of the love-crowned Dame of Cyprus, till he could no more hold off his hand from a maid but touched her fair white cheeks. Then loud cried Eriboea upon the brazen-cuissèd seed of Pandion,[4] and Theseus saw,

[1] of Euenus, a river of Aetolia [2] the poisoned shirt with which she killed Heracles [3] cf. Serv. *Aen.* 6. 21 (*Bacchylides in Dithyrambis*); these young Athenians were the periodic tribute (the period varies in the different accounts from one year to nine), paid to the Minotaur at Cnosus [4] father of Aegeus reputed father of Theseus

[1] P inserts (gloss) ποταμῷ [2] P μίνω

ἔκγονον· ἴδεν δὲ Θησεύς,
μέλαν δ' ὑπ' ὀφρύων
δίνασεν ὄμμα, καρδίαν τέ οἱ
σχέτλιον ἄμυξεν ἄλγος
εἶρέν τε· 'Διὸς υἱὲ φερτάτου,
ὅσιον οὐκέτι τεᾶν
ἔσω κυβερνᾷς φρενῶν
θυμόν· ἴσχε μεγαλοῦχον ἥρως βίαν.
ἀντ. α' ὅτι μὲν ἐκ θεῶν μοῖρα παγκρατὴς
ἄμμι κατένευσε καὶ Δίκας ῥέπει τά-
λαντον, πεπρωμέναν
αἶσαν ἐκπλήσομεν ὅταν
ἔλθῃ· σὺ δὲ βαρεῖαν κάτε-
χε μῆτιν. εἰ καί σε κέδνα
τέκεν λέχει Διὸς ὑπὸ κρόταφον Ἴδας
μιγεῖσα[1] Φοίνικος ἐρα-
τώνυμος κόρα βροτῶν
φέρτατον, ἀλλὰ κἀμὲ
Πιτθέος θυγάτηρ ἀφνεοῦ
πλαθεῖσα[1] ποντίῳ τέκεν
Ποσειδᾶνι χρυσεόν
τέ οἱ δόσαν ἰόπλοκοι κα-
λύπτραν κόραι Νηρέος.[2]
τῶ σε, πολέμαρχε Κνωσίων,
κέλομαι πολύστονον
ἐρύκεν ὕβριν· οὐ γὰρ ἂν θέλοι-
μ' ἀμβρότου[3] ἐραννὸν Ἀοῦς
ἰδεῖν φάος, ἐπεί[4] τιν' ἠϊθέων
σὺ δαμάσειας ἀέκον-
τα· πρόσθε χειρῶν βίαν
δείξομεν· τὰ δ' ἐπιόντα δαίμων κρινεῖ.'[5]
ἐπ. α' τόσ' εἶπεν ἀρέταιχμος ἥρως·

and his eye rolled dark 'neath his brows, and a cruel pang pieced to his heart, and 'Son of peerless Zeus' quoth he, 'now guidest thou no righteous spirit in thy breast. Stay I pray thee, hero, thy presumptuous violence. Whate'er resistless Fate hath decreed us from on high and the scale of Right inclineth to, we shall fulfil our destiny, I doubt not, when it comes; prithee restrain thy grievous intent meanwhile. True it may be that thou art the peerless offspring of the bed Zeus shared beneath Ida's brow with Phoenix' modest maiden so fair of fame;[1] yet I also come of the wedding of rich Pittheus' daughter[2] unto Poseidon of the sea, when the violet-crowned daughters of Nereus gave her a veil of gold. Therefore I bid thee, O war-lord of Cnosus, restrain a presumptuousness that would bring much woe; for I would not my eyes should look on the sweet light of the immortal Dawn after thou hadst done despite to any of this youthful band. Sooner will I show the strength of my arms beside yours, and God shall decide the rest.'

So spake the spear-valiant hero, and the ship's crew

[1] Europa [2] Aethra, daughter of the king of Troezen, afterwards wife of Aegeus

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[1] Housman transposes *μιγεῖσα* (31) and *πλαθεῖσα* (35) [2] *E* despite Didymus ap. Ammon. 79 (= Bgk. *fr.* 10): P *κάλυμμα Νηρηΐδες*: for persistence of unmetrical readings cf. the extra *κῶλον* at Pind. *Ol.* 2. 29 [3] P *αμβρότοι'* [4] Headl. *ἔτ' εἰ* [5] hence to l. 78 and for ll. 91–2 we have *Ox. Pap.* 1091

τάφον δὲ ναυβάται
φωτὸς ὑπεράφανον
θάρσος· Ἁλίου τε γαμβρῷ χόλωσεν ἦτορ,
ὕφαινέ τε ποταινίαν
μῆτιν, εἶπέν τε· Ἱ Μεγαλοσθενὲς
Ζεῦ πάτερ, ἄκουσον· εἴπερ με νύμφα
Φοίνισσα λευκώλενος σοὶ τέκεν,·
νῦν πρόπεμπ' ἀπ' οὐρανοῦ θοὰν
πυριέθειραν ἀστραπὰν
σᾶμ' ἀρίγνωτον· εἰ
δὲ καὶ σὲ Τροιζηνία σεισίχθονι
φύτευσεν Αἴθρα Ποσει-
δᾶνι, τόνδε χρύσεον
χειρὸς ἀγλαὸν
ἔνεγκε κόσμον ἐκ βαθείας ἁλός,
δικὼν θράσει σῶμα πατρὸς ἐς δόμους.
εἴσεαι δ' αἴκ' ἐμᾶς κλύῃ
Κρόνιος εὐχᾶς
ἀναξιβρέντας ὁ πάντων μεδέων.'[1]

στρ. β' κλύε δ' ἄμεμπτον εὐχὰν μεγασθενὴς
Ζεύς, ὑπέροχόν τέ οἱ τέκμαρ[2] φύτευσε
τίμαν φίλῳ θέλων
παιδὶ πανδερκέα[3] θέμεν,
ἄστραψέ θ'· ὁ δὲ θυμαρμένον
ἰδὼν τέρας πέτασε χεῖρας[4]
κλυτὰν ἐς αἰθέρα μενεπτόλεμος ἥρως
εἶρέν τε· 'Θησεῦ, τάδ' ἐμὰ[5]
μὲν βλέπεις σαφῆ Διὸς
δῶρα· σὺ δ' ὄρνυ' ἐς[6] βα-
ρύβρομον πέλαγος· Κρονίδας
δέ τοι πατὴρ ἄναξ τελεῖ

marvelled at the exceeding courage of the man; and the heart of the Sun-God's daughter's spouse[1] grew wroth, and a strange new plot he wove, and said 'Give ear, mighty Father of mine! If indeed I am thy child of Phoenix' white-armed daughter, I prithee send now forth of heaven a swift fire-tressed levin-bolt for a sign all may know; and thou, if for thy part thou comest of Troezenian Aethra by Earth-Shaker Poseidon, go fling thyself without demur into thy father's house and fetch this bright golden ornament of my hand.[2] So shalt thou know if the Son of Cronus that is lord of the thunder and ruleth all, heareth the prayer I make him.'

Heard the prayer was and approved by mighty Zeus, and, willing to do his dear son an honour plain to all, he made him a surpassing sign and lightened. And when he saw the welcome portent, the war-stedfast hero stretched his arms to the loud sky, and 'Here, Theseus,' quoth he, 'seest thou plain the gifts Zeus giveth unto me; come then thou, and spring into the roaring main, and thy father Lord Poseidon son

[1] Minos, whose wife Pasiphaë was daughter of the Sun
[2] a ring

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[1] P *παντω[ν μεδε]′ [ων]* [2] *E* despite Alcm. *Parth.* 87 (cf. 72): P *τε μίνωι* (gloss) [3] *O.P. πανταρκεα* [4] mss *χειρας πετασσε* [5] Platt: P *ταδε* *O.P. ταδε[* [6] *O.P. ορνυσ' οεσ[* with second *ο* deleted: for *ὄρνυ(ο)* cf. *Il.* 24. 63 *δαίνυο*

Ποσειδὰν ὑπέρτατον
κλέος χθόνα κατ' ἠΰδενδρον.'[1]
ὣς εἶπε· τῷ δ' οὐ πάλιν
θυμὸς ἀνεκάμπτετ', ἀλλ' εὐ-
πάκτων ἐπ' ἰκρίων
σταθεὶς ὄρουσε, πόντιόν τέ νιν
δέξατο θελημὸν ἄλσος.
τάφεν δὲ Διὸς υἱὸς ἔνδοθεν
κέαρ, κέλευσέ τε κατ' οὖ-
ρον ἴσχεν εὐδαίδαλον
νᾶα· Μοῖρα δ' ἑτέραν ἐπόρσυν' ὁδόν.

ἀντ. β' ἵετο δ' ὠκύπομπον δόρυ· σόει
νιν βορεὰς ἐξόπιν[2] πνέουσ' ἀήτα·
τρέσσαν δ' Ἀθαναίων
ἠϊθέων <πᾶν>[3] γένος, ἐπεὶ
ἥρως θόρεν πόντονδε, κα-
τὰ λειρίων τ' ὀμμάτων δά-
κρυ χέον, βαρεῖαν ἐπιδέγμενοι ἀνάγκαν.
φέρον δὲ δελφῖνες ἁλι-
ναιέται[4] μέγαν θοῶς
Θησέα πατρὸς ἱππί-
ου δόμον· μέγαρόν τε θεῶν
μόλεν.[5] τόθι κλυτὰς ἰδὼν
ἔδεισ' ὀλβίοιο Νη-
ρέος[6] κόρας· ἀπὸ γὰρ ἀγλα-
ῶν λάμπε γυίων σέλας

[1] P ευδ. [2] *K*: *or* ἐξόπιθε (Bl.): P εξόπιθεν [3] *K* [4] Palmer: P εναλι|ναι. [5] P εμολεν τε θεων μεγαρον [6] Ludwich: P ἔδεισε,νηρεος ολ|βίου

[1] Theophrastus *H.P.* 6. 6. 9 identifies this flower with what he calls the narcissus; in any case, for us it would

of Cronus will assure thee glory supreme upon all the wooded earth.' He ended, and the other's spirit bent not back, but he took his stand upon the firm poop and leapt, and the precinct of the deep received him right kindly. And the heart of the son of Zeus was amazed within him, and he bade them keep the cunningly-wrought ship before the wind. But Destiny struck out another path.

The bark sped on amain, urged from astern by the North-Wind's breath, and all the tribe of Athenian youth were affrighted when the hero leapt into the sea, and shed tears from their lily eyes[1] to think of the woeful hap that needs must be. Meanwhile that sea-people the dolphins bore great Theseus full swiftly to the abode of his father the Lord of steeds,[2] and he came into the hall of the Gods. There beheld he with awe Nereus' famous Daughters, whose splendid limbs shed a brightness as of fire and

only have a Latin name; I therefore give the traditional translation (cf. 'Lent-lily' = wild daffodil); but we may compare the Pheasant-eye Narcissus of our gardens, a native of the Mediterranean region, which is sometimes called the Narcissus of the Poets; the translation is justified as an adjective by its use by English writers from Spenser to Tennyson; if the Pheasant-eye is intended here, the *pupil* of the human eye is meant to correspond to the coloured centre, and the *white* to the white petals; the word is given its original use as an adjective, cf. Pind. *N.* 7. 79 λείριον ἄνθεμον; λειρός (Hesych. ὁ ἰσχνὸς καὶ ὠχρός, 'thin and pale,') and λειροφθαλμός (Suid. ὁ προσηνεῖς ἔχων τοὺς ὀφθαλμούς, 'with gentle eyes') may or may not be connected; perhaps also λῃροί (Hesych. τὰ περὶ τοῖς γυναικείοις χιτῶσι, 'the gold piping of women's smocks'); Boisacq favours the view that λείριον is borrowed from Egyptian, comparing the Coptic ρηρι = flower; the meaning is 'bright young eyes,' cf. Shakespeare's 'young-eyed cherubins'

[2] Poseidon's palace in the depths of the sea

ὧτε πυρός, ἀμφὶ χαίταις
δὲ χροσεόπλοκοι
δίνηντο ταινίαι· χορῷ δ' ἔτερ-
πον κέαρ ὑγροῖσι[1] ποσσίν·
σεμνὰν <δέ> τ' ἄλοχον πατρὸς φίλαν
ἴδε,[2] βοῶπιν ἐρατοῖ-
σιν Ἀμφιτρίταν δόμοις·
ἅ νιν ἀμφέβαλεν εἱανὸν πορφυρέον,[3]
ἐπ. β' κόμαισί τ' ἐπέθηκεν οὔλαις
ἀμεμφέα πλόκον,
τόν ποτέ οἱ ἐν γάμῳ
δῶκε δόλιος Ἀφροδίτα ῥόδοις ἐρεπτός.[4]
ἄπιστον ὅτι δαίμονες
θέωσιν[5] οὐδὲν φρενοάραις βροτοῖς·
νᾶα παρὰ λεπτόπρυμνον φάνη· φεῦ,
οἵαισιν ἐν φροντίσι Κνώσιον
ἔσχασε[6] στραταγέταν, ἐπεὶ
μόλ' ἀδίαντος ἐξ ἁλὸς
θαῦμα πάντεσσι, λάμ-
πε δ' ἀμφὶ γυίοις θεῶν δῶρ', ἀγλαό-
θρονοί τε κοῦραι σὺν εὐ-
θυμίᾳ νεοκτίτῳ
ὠλόλυξαν ἔ-
κλαγεν δὲ πόντος· ἠΐθεοι δ' ἐγγύθεν
νέοι παιάνιξαν ἐρατᾷ ὀπί.
Δάλιε, χοροῖσι Κηΐων
φρένα[7] ἰανθεὶς
ὄπαζε θεόπομπον ἐσθλῶν τύχαν.

[1] *K*: P -σιν εν [2] Housm.–*E*: P ιδ[ο]ν (corr. to εἶδεν) τε π. α. φ. | σεμναν (ἴδε and σεμνάν accidentally transposed;

ribbons gold-braided went round about their hair, there, where lissom feet rejoiced their heart with a dance; aye, and he beheld in that delightful house his father's stately wife so dear, the great-eyed Amphitritè, who put about him a fine purple robe, and on his thick hair the perfect anadem which she had at her marriage of the sly rose-crowned Aphrodite.[1]

Nothing Gods may do is past belief to men of sound wit. Beside the slender-sternèd ship lo he appeared. Ah the thoughts wherewith he gave check to the Cnosian captain, when he came dry from the deep a marvel to all with the gifts[2] of a God[3] shining upon him, when the bright-thronèd Maidens[4] shrieked with a new-made mirth and the sea cried out, when the sweet voices of young men and maidens near by raised a paean of thanksgiving!

O Lord of Delos,[5] be thy heart made glad with the Cean dances, and a God-sped hap of blessings come hither from thee!

[1] the epithet 'rose-crowned' softens the unpleasant effect of 'sly,' cf. *ἁδεΐᾳ* and *δολιχαύχενι* of the swan's voice 11. 6-7 [2] including the ring? [3] in the Gk. 'Gods,' but it is prob. a 'generalising plural' [4] the Nereïds [5] Theseus, returning from Crete, touched at Delos

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then *δέ* lost by haplogr.; then *πατρός* and *ἄλοχον* inverted by a syllable-counter); for inversion cf. 10. 47, 12. 72, and *J* p. 117 [3] Headl.–*E*, cf. Sa. 61, *Il.* 16. 9: P *ἄϊονα πορφυρεαν* [4] *E*, cf. *ἐρέφω*: P *ερεμνον*, but if the wreath was 'dark' with roses they must have been real ones; if so, they would have withered long before [5] Rich: P *θέλωσιν* [6] P *εσχασεν* [7] *J φρένας*

## 13 (xvii)

### Θησεύς

στρ. α′ Βασιλεῦ τᾶν ἱερᾶν Ἀθανᾶν,
τῶν ἁβροβίων ἄναξ Ἰώνων,[1]
τί νέον ἔκλαγε χαλκοκώδων
σάλπιγξ πολεμηΐαν ἀοιδάν;
ἦ τις ἁμετέρας χθονὸς
δυσμενὴς ὅρι᾽ ἀμφιβάλλει
στραταγέτας ἀνήρ;
ἦ λησταὶ κακομάχανοι
ποιμένων ἀέκατι μήλων
σεύοντ᾽ ἀγέλας βίᾳ;
ἢ τί τοι κραδίαν ἀμύσσει;
φθέγγευ· δοκέω γὰρ εἴ τινι βροτῶν
ἀλκίμων ἐπικουρίαν
καὶ τὶν ἔμμεναι νέων,
ὦ Πανδίονος υἱὲ καὶ Κρεούσας.

στρ. β′ Νέον ἦλθεν δολιχὰν ἀμείψας
κᾶρυξ ποσὶν Ἰσθμίαν κέλευθον·
ἄφατα δ᾽ ἔργα λέγει κραταιοῦ
φωτός· τὸν ὑπέρβιόν τ᾽ ἔπεφνεν
Σίνιν, ὃς ἰσχύϊ φέρτατος
θνατῶν ἦν, Κρονίδα Λυταίου
σεισίχθονος τέκος·
σῦν τ᾽ ἀνδροκτόνον ἐν νάπαις
Κρεμμυῶνος, ἀτάσθαλόν τε
Σκίρωνα κατέκτανεν·
τάν τε Κερκυόνος παλαίστραν
ἔσχεν, Πολυπήμονός τε καρτερὰν

## 13 (xvii)

### Theseus[1]

King of holy Athens, lord of the soft-living Ionians, what new thing means the war-song that cries from the brazen-belled clarion? Doth a captain of enemies beset[2] the bounds of our land? or thieves of ill intent drive our herds of sheep perforce in their keepers' despite? or what is it pricks thy heart? Prithee speak; for thou, methinks, if any man, hast aid of valiant youths to thy hand, O son of Pandion and Creüsa.—

A messenger is but now come running, by way of the long road of Isthmus, with news of the deeds ineffable of a mighty man,[3] who hath slain the huge Sinis that o'erpassed the world in strength, child of the Earth-shaker Lytaean,[4] the son of Cronus, and hath laid low the man-slaying sow in the woods of Cremmyon, aye, and the wicked Sciron,[5] and hath ended the wrestling-place of Cercyon,[6] and Poly-

[1] The speakers are the leader of a chorus and Aegeus; the dithyramb was prob. performed at Athens [2] cf. *Frag. Adesp.* 127.6 Nauck [3] the young Theseus, son by Poseidon of Aegeus' queen Aethra [4] Poseidon was said to be so called because he 'freed' (λύειν) the Peneius by cleaving the vale of Tempe through the mountains, cf. Steph. Byz. *Λυταί*; Sinis rent his victims in twain by tying either arm to the top of one of two bent firs which he then allowed to spring up and apart [5] a robber who lived on the coast-road between Corinth and Megara and threw his victims down the 'Scironian Rocks' into the sea [6] a place on the road from Megara to Eleusis was still called the 'wrestling-place of Cercyon' in the time of Pausanias, 1. 39. 3

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[1] cf. Hermog. *Rh. Gr.* Walz 5. 493, 7. 982

σφῦραν ἐξέβαλεν Προκόπ-
τας, ἀρείονος τυχὼν
φωτός. ταῦτα δέδοιχ' ὅπᾳ τελεῖται.
στρ. γ′ Τίνα δ' ἔμμεν πόθεν ἄνδρα τοῦτον
λέγει τίνα τε στολὰν ἔχοντα;
πότερα σὺν πολεμηΐοις ὅ-
πλοισι στρατιὰν ἄγοντα πολλάν;
ἦ μοῦνον σὺν ὀπάοσιν [1]
στείχειν ἔμπορον οἷ' ἀλάταν
ἐπ' ἀλλοδαμίαν,
ἰσχυρόν τε καὶ ἄλκιμον
ὧδε καὶ θρασύν, ὃς τοσούτων [2]
ἀνδρῶν κρατερὸν σθένος
ἔσχεν; ἦ θεὸς αὐτὸν ὁρμᾷ
δίκας ἀδίκοισιν ὄφρα μήσεται·
οὐ γὰρ ῥᾴδιον αἰὲν ἔρ-
δοντα μὴ 'ντυχεῖν κακῷ.
πάντ' ἐν τῷ δολιχῷ χρόνῳ τελεῖται.
στρ. δ′ Δύο οἱ φῶτε μόνους ἁμαρτεῖν
λέγει, περὶ φαιδίμοισι δ' ὤμοις
ξίφος ἔχειν [ἐλεφαντόκωπον],[3]
ξεστοὺς δὲ δύ' ἐν χέρεσσ' ἄκοντας,
κηὔτυκτον κυνέαν Λάκαι-
ναν κρατὸς περὶ [4] πυρσοχαίτου,
στέρνοις τε πορφύρεον
χιτῶν' [5] ἄμφι, καὶ οὔλιον
Θεσσαλὰν χλαμύδ'· ὀμμάτων δὲ
στίλβειν ἄπο Λαμνίον
φοίνισσαν φλόγα· παῖδα δ' ἔμμεν
πρώθηβον, ἀρηΐων δ' ἀθυρμάτων
μεμνᾶσθαι πολέμου τε καὶ
χαλκεοκτύπου μάχας·
δίζησθαι δὲ φιλαγλάους Ἀθάνας.

pemon's strong hammer is dropt from the hand of a Maimer[1] who hath found his match. I fear me how this all shall end.—

Who and whence saith he that this man is, and what his equipage? Comes he with a great host under arms, or travelleth alone with his servants like a merchant[2] that wanders abroad, this man so mighty, stout, and valiant, who hath stayed the great strength of so many? Sure a God must speed him for to bring the unjust to justice, for it is no light task to come off ever free of ill. All things end in the long run of time.—

Two alone, he saith, are with him, and there is slung to his bright shoulders a sword of ivory haft, and either hand hath a polished javelin; a well-wrought Spartan bonnet is about his ruddy locks, and a purple shirt around his breast, with a cloak of the frieze of Thessaly; and as for his eyes, there goes a red flash from them as of Lemnian flame;[3] a lad is he first come to manhood, bent on the pastimes of Ares, war and the battle-din of bronze; and his quest is unto splendour-loving Athens.

[1] generally called Procrustes; he used to force travellers between Athens and Eleusis into a bed which he cut or stretched their limbs to fit [2] *or* wayfarer [3] there was a volcano in Lemnos

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[1] Goligher: P οπλοισιν, cf. Eur. *Hec.* 1148 [2] Platt: P ος τουτων: τοιούτων would give the meaning 'the mighty *strength* of so *strong* men' [3] Desrousseaux, from Ov. *Met.* 7. 41: there is no gap in P [4] Bl: P ὑπερ [5] Platt: P χιτωνα π. | στερνοις ταμφι

## 14 (xviii)

## Ἰώ

## Ἀθηναίοις

*στρ.* Πάρεστι μυρία κέλευθος
ἀμβροσίων μελέων,
ὃς ἂν παρὰ Πιερίδων λά-
χησι δῶρα Μουσᾶν,
ἰοβλέφαροί τε καὶ
φερεστέφανοι Χάριτες
βάλωσιν ἄμφι τιμὰν
ὕμνοισιν· ὕφαινέ νυν ἐν
ταῖς πολυηράτοις τι καινὸν[1]
ὀλβίαις Ἀθάναις,
εὐαίνετε Κηΐα μέριμνα.
πρέπει σε φερτάταν ἴμεν
ὁδὸν παρὰ Καλλιόπας λα-
χοῖσαν ἔξοχον γέρας.
ἦεν[2] Ἄργος ὅθ' ἵππιον λιποῦσα
φεῦγε χρυσέα βοῦς
εὐρυσθενέος φραδαῖσι φερτάτου Διός,
Ἰνάχου ῥοδοδάκτυλος κόρα,
*ἀντ.* ὅτ' Ἄργον ὄμμασι βλέποντα
πάντοθεν ἀκαμάτοις
μεγιστοάνασσα κέλευσε
χρυσόπεπλος Ἥρα
ἄκοιτον ἄϋπνον ἐόν-
τα καλλικέραν δάμαλιν
φυλάσσεν, οὐδὲ Μαίας
υἱὸς δύνατ' οὔτε κατ' εὐ-
φεγγέας ἁμέρας λαθεῖν νιν
οὔτε νύκτας ἁγν[άς.][3]

## 14 (xviii)

### Io

### For the Athenians

There's full many a path of immortal verse for him that is dowered of the Pierian Muses, and hath his songs clothed in honour by those violet-eyed bringers of the wreath, the Graces. So weave, I pray thee, for delightful blessed Athens a passing fine strain, thou Cean fantasy that hast won such fame.[1] Dowered as art thou of Calliopè so exceeding well, the path thou choosest should indeed be noble.

Once on a day the counsels of wide-mighted noble Zeus sent a-fleeing from Argos that land of steeds the golden heifer that was the rose-fingered daughter of Inachus,[2] when gold-robed Hera, Lady most high, had bidden that Argus who looked all ways with tireless eyes to keep ward sleepless and unresting on the fair-horned maid, and the Son of Maia[3] could not elude him either by radiant day or pure and holy night. Whether it came to pass that the fleet-

[1] ref. to the poet's uncle Simonides? [2] river-god and king of Arcadia [3] Hermes, sent by Zeus to slay Argus

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[1] P corr. to *κλεινόν* [2] Headl: P *τι ην* (a syllable-counting emendation of *ἦν*, corruption of *ἦεν*): for *τί ἦν* 'what happened, when . . and when [19] . . .' (comma at *φυλάσσεν* 25 and interrogation-mark at *ἁγνάς* 28) cf. Plat. *Phaedo* 58 a; but antistr. has a trochee [3] ll. 28-51 restored by Jebb (28-32, 35, 36, 38, 41, 43, 45-50), *E* (33), Kenyon (34, 39), Blass (40, 44), Blass-Jebb (42), Wilamowitz (51)

εἴτ' οὖν[1] γένετ' ἐ̣[ν μάχας ἀγῶνι]
ποδαρκέ' ἄγγελο[ν Διὸς]
κτανεῖν τότε [Γᾶς ὑπέροπλον]
ὀβριμοσπόρου λ[όχον]
Ἄργον, ἤ[2] ῥα καὶ ε̣[ὔνασαν λαθοῦσαι]
ἄσπετοι μέριμν[αι,]
ἢ Πιερίδες φύτευσ̣[αν ἀδύμῳ̣ μέλει]
ἐπ. καδέων ἀνάπαυσ[ιν ἐμπέδων,]
ἐμοὶ μὲν οὖν[1]
ἀσφαλέστατον ἁ πρό̣[σω κέλευθος,]
ἐπεὶ παρ' ἀνθεμώ[δεα]
Νεῖλον ἀφίκετ' οἰ̣[στροπλὰξ]
Ἰὼ φέρουσα παῖδα [γαστρὶ τὸν Διός,]
Ἔπαφον· ἔνθα νι[ν τέκ' εὐκλέα]
λινοστόλων πρύτ[ανιν πολιτᾶν]
ὑπερόχῳ βρύοντ[α τιμᾷ,]
μεγίσταν τε θνα̣[τῶν ἔφανεν γενέθλαν,]
ὅθεν καὶ Ἀγανορί[δας]
ἐν ἑπταπύλοισ[ι Θήβαις]
Κάδμος Σεμέλ[αν φύτευσεν,]
ἃ τὸν ὀρσιβάκχα[ν]
τίκτεν Διόνυσον [εὐφρόνων τε κώμων]
καὶ χορῶν στεφαν̣[αφόρων ἄνακτα.]

foot messenger of Zeus slew that fierce offspring of huge-childed Earth in combat of battle, or his cares unutterable put him unawares to sleep, or again the Pierians' delightsome music[1] made his persistent troubles cease awhile, howsoever it were, surest for such as me is the path that passeth on to the day when the gadfly-driven Io came to flowery Nile with child to Zeus, with child of Epaphus.[2] There bare she him to be the famèd ruler of a linen-robèd people,[3] a prince abounding in exceeding honour, and [gave to the light a line] the mightiest of the world, whence Cadmus son of Agenor begat in seven-gate Thebes that Semelè who bare Dionysus rouser of Bacchanals, [lord of merry revellings] and dances that bear the prize.[4]

[1] of Hermes, disguised as a shepherd [2] founder of Memphis [3] the Egyptians [4] in the contest of dithyramb choruses

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[1] resumptive [2] P ἤ

## 15 (xix)–15 A

### Ἴδας

### Λακεδαιμονίοις

Σπάρτᾳ ποτ' ἐν ε[ὐρυχόρῳ][1]
ξανθαὶ Λακεδαι[μονίων]
τοιόνδε μέλος κ[όραι διώκευν,][2]
ὅτ' ἄγετο καλλιπά[ρᾳον]
κόραν θρασυκάρ[διος Ἴδας]
Μάρπησσαν ἰότ[ριχ' ἐς οἴκους]
φυγὼν θανάτου τ[ελευτὰν]
*e.g.* [ὅθ' ἅρμ' ὀπάσσας][3]
ἀναξίαλος Ποσει[δὰν]
ἵππους τέ οἱ ἰσαν[έμους]
*e.g.* Πλευρῶν' ἐς ἐϋκτ[ιμέναν πέμψεν παρὰ]
χρυσάσπιδος υἱὸ[ν Ἄρηος].

. . . . . .

## 15 A

Sch. Pind. *Is.* 4. 92 [κρανίοις ὄφρα ξένων | ναὸν Ποσειδάωνος ἐρέφοντα σχέθοι]· ἰδίως τὸν Ἀνταῖόν φησι τῶν ξένων τῶν ἡττωμένων τοῖς κρανίοις ἐρέφειν τὸν τοῦ Ποσειδῶνος ναόν· τοῦτο γὰρ ἱστοροῦσι τὸν Θρᾷκα Διομήδην ποιεῖν. Βακχυλίδης δὲ Εὔηνον ἐπὶ τῶν Μαρπήσσης μνηστήρων, οἱ δὲ Οἰνόμαον, ὡς Σοφοκλῆς.

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[1] ll. 1–12 restored by Headl. (1), Wil. (2), *E* (3), *K* (4, 5, 9), *J* (6, 8), Bl. (7), *K–E* (11), Reinach (12) [2] cf. Simon. 86 (29 Bgk) [3] prob. written as part of l. 7; cf. 29. 148, and for the reverse, 29. 115

## 15 (xix)–15 A

### Idas

### For the Spartans

Once in spacious Lacedaemon the flaxen-haired daughters of the Spartans danced to such a song as this, when stout-heart Idas[1] led home that fair-cheeked maid the violet-tressed Marpessa,[2] when he had 'scaped the end of death,[3] the day sea-lord Poseidon gave him a chariot and horses like the wind and sent him to the son of gold-bucklered Ares[4] at well-built Pleuron . . .

. . . . . .

## 15 A

Scholiast on Pindar ['to make him cease from roofing Poseidon's temple with the skulls of strangers']: The poet is peculiar in ascribing the roofing of Poseidon's temple with the skulls of defeated strangers to Antaeus; the story is told of the Thracian Diomede; but Bacchylides relates that Euenus did this with the suitors of Marpessa, and Sophocles ascribes the like to Oenomaüs.

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[1] son of the Messenian Aphareus [2] daughter of Euenus king of Pleuron in Aetolia [3] see the next fr. [4] Euenus

## 16 (xx)–17 [Κάσσανδρα[1]]

Sch. Pind. *Ol.* 10. 83 [ἀν' ἵπποισι δὲ τέτρασιν | ἀπὸ Μαντινέας Σᾶμος]· ὁ δὲ Δίδυμος οὕτω καθίστησι τὸν λόγον· τὴν Μαντινέαν φησὶν εἶναι ἱερὰν Ποσειδῶνος, καὶ παρατίθεται τὸν Βακχυλίδην λέγοντα οὕτω·

Ποσειδάνιον ὡς
Μαντινέες τριόδοντα χαλκοδαιδάλοισιν ἐν
ἀσπίσιν φορεῦντες
[ἀφ' ἱπποτρ]όφα πό[λιος] [2]

## 17

Serv. *Aen.* 11. 95 [versis Arcades armis]: lugentum more mucronem hastae non cuspidem contra terram tenentes, quoniam antiqui nostri omnia contraria in funere faciebant, scuta etiam invertentes propter numina illic depicta, ne eorum simulacra cadaveris polluerentur aspectu, sicut habuisse Arcades Bacchylides in Dithyrambis dicit.

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## 18 [Λαοκόων]

Ibid. 2. 201: sane Bacchylides de Laocoonte et uxore eius vel de serpentibus a Calydnis insulis venientibus atque in homines conversis dicit.

## 19 [Πέλοψ]

Sch. Pind. *Ol.* 1. 37 [ἐπεί νιν καθαρὰ λέβητος ἔξελε Κλωθώ]. . . . ὁ δὲ Βακχυλίδης τὸν Πέλοπα τὴν Ῥέαν λέγει ὑγιάσαι ⟨ἐγ-⟩καθεῖσαν ⟨πάλιν⟩ τῷ λέβητι.[3]

[1] cf. Porph. Hor. *C.* 1. 15 (quoted above p. 85), and Sch. Stat. *Theb.* 7. 330 [2] this line so restored by Bl. occurs with parts of ll. 1–3 in the Great Papyrus; ἀπό or ἀφ' must there have been written at the end of l. 3; l. 4 is not in Sch. Pind. [3] *B*: mss διὰ τοῦ λέβητος

## 16 (xx)–17

### Cassandra [1]

Scholiast on Pindar: ['and with the four-horse chariot, Samus of Mantinea']: Didymus gives the following explanation:—Mantinea is sacred to Poseidon, compare Bacchylides:

[See] how the Mantineans, with Poseidon's trident as the blazon of their brass-bedizened shields, from their horse-breeding city . . .[2]

## 17

Servius on Vergil *Aeneid* [the funeral of the hero Pallas—'The Arcadians with arms reversed']: That is, holding in mourning fashion the point, not the butt, of the spear to the ground; for our ancestors reversed everything at a funeral, even inverting their shields lest the likenesses of the Gods depicted on them be polluted by the sight of a corpse,—which likenesses the Arcadians had on their shields, according to Bacchylides in the *Dithyrambs*.[3]

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## 18

### [Laocoön]

The Same [the death of Laocoön]: Bacchylides certainly speaks of Laocoön and his wife and of the serpents coming from the Calydnian Isles and being turned into men.

## 19 [4]

### [Pelops]

Scholiast on Pindar [Tantalus' cannibal feast]: . . . Bacchylides declares that Rhea (not Zeus) restored Pelops by putting him back into the cauldron.

[1] Neue-Bl., comparing Serv. on *Aen.* 11. 93 [2] perh. from a list of Greek forces in Cassandra's prophecy of the Trojan War (Bl.); cf. Porphyrio (above, p. 85) [3] the Arcadians perh. were mentioned in a list of the Greek forces in the *Cassandra* [4] cf. Eust. 1909. 61

## 20 [Τυδεύς]

Sch. Ar. *Av.* 1536 [καὶ τὴν Βασιλείαν σοι γυναῖκ' ἔχειν διδῷ]. σωματοποιεῖ τὴν Βασιλείαν αὐτὸ τὸ πρᾶγμα ὡς γυναῖκα. Εὐφρόνιος, ὅτι Διὸς θυγάτηρ ἡ Βασιλεία. καὶ δοκεῖ τὸ κατὰ τὴν ἀθανασίαν αὕτη οἰκονομεῖν, ἣν ἔχει καὶ παρὰ Βακχυλίδῃ ἡ Ἀθηνᾶ, τῷ Τυδεῖ δώσουσα τὴν ἀθανασίαν.

## 21 [Φιλοκτήτης]

Sch. Pind. *P.* 1. 100 [Λαμνόθεν]· ταύτῃ τῇ ἱστορίᾳ καὶ Βακχυλίδης συμφωνεῖ ἐν τοῖς Διθυράμβοις, ὅτι δὴ οἱ Ἕλληνες ἐκ Λήμνου μετεστείλαντο τὸν Φιλοκτήτην Ἑλένου μαντευσαμένου· εἵμαρτο γὰρ ἄνευ τῶν Ἡρακλείων τόξων μὴ πορθηθῆναι τὸ Ἴλιον.

# Δ'

# ΠΡΟΣΟΔΙΩΝ

## 22

Stob. *Fl.* 108. 26 + 49 [ὅτι δεῖ γενναίως φέρειν τὰ προσπίπτοντα ὄντας ἀνθρώπους καὶ κατ' ἀρετὴν ζῆν ὀφείλοντας]· Βακχυλίδου Προσοδίων·[1]

στρ. Εἷς ὅρος, μία βροτοῖσιν[2] εὐτυχίας ὁδός,
θυμὸν εἴ τις ἔχων ἀπενθῆ δύναται
διατελεῖν βίον· ὃς δὲ μυρία μὲν ἀμφιπολεῖ φρενί,
τὸ δὲ παρ' ἆμάρ τε καὶ νύκτα μελλόντων χάριν
ἑὸν ἰάπτεται κέαρ, ἄκαρπον ἔχει πόνον.
ἀντ. τί γὰρ ἐλαφρὸν ἔτ'[3] ἄπρακτ' ὀδυρόμενον
δονεῖν καρδίαν; . . .

[1] mss προσῳδιῶν  [2] mss insert ἐστίν  [3] mss insert ἔστ'

## 20

### [Tydeus]

Scholiast on Aristophanes ['and have Kingship for your wife']: He personifies Kingship as a woman. According to Euphronius this is because Kingship is daughter of Zeus; and she appears to preside over the immortalisation-department, which in Bacchylides belongs to Athena, where she promises immortality to Tydeus.[1]

## 21

### [Philoctetes]

Scholiast on Pindar ['from Lemnos']: This account tallies with that of Bacchylides in the *Dithyrambs* in making the Greeks fetch Philoctetes from Lemnos at the prophetic bidding of Helenus. It seems that it was fated that Ilium should not be taken without the bow of Heracles.

## Book IV

## PROCESSIONALS

## 22

Stobaeus *Anthology* [Of the need of bearing one's lot like a gentleman, because we are human and ought to live according to virtue]: Bacchylides *Processionals*:—

One goal there is, one path, of mortal happiness, the power to keep a heart ungrieving to life's end. Whoso busieth his wits with ten thousand cares and afflicteth his spirit night and day for the sake of things to come, the labour of such an one beareth no fruit. For what ease is there left us if we keep the heart astir with vain lament?[2] . . .

[1] cf. Apollod. 3. 75 [2] the last sentence is quoted separately but is thought to belong here

## 23

Ibid. 98. 25 [περὶ τοῦ βίου, ὅτι βραχὺς καὶ εὐτελὴς καὶ φροντίδων ἀνάμεστος]· Βακχυλίδου Προσοδίων·[1]

πάντεσσι θνατοῖσι δαί-
μων ἐπέταξε πόνους ἄλλοισιν ἄλλους.

## Ε′
# ΠΑΡΘΕΝΕΙΩΝ

## 24

Plut. *Mus.* 17 [π. ἁρμονιῶν]· οὐκ ἠγνόει δὲ (ὁ Πλάτων) ὅτι πολλὰ Δώρια παρθένεια[2] Ἀλκμᾶνι καὶ Πινδάρῳ καὶ Σιμωνίδῃ καὶ Βακχυλίδῃ πεποίηται.

## ϛ′
# ΥΠΟΡΧΗΜΑΤΩΝ

## 25

Stob. *Fl.* 11. 7 [π. ἀληθείας]· Βακχυλίδου Ὑπορχημάτων·

Λυδία μὲν γὰρ[3] λίθος
μανύει χρύσον· ἀν-
δρῶν δ' ἀρετὰν σοφίαν[4] τε
παγκρατὴς ἐλέγχει
ἀλάθεια . . .

## 26–26 A

Keil *An. Gr.* 7. 21 [π. ἀμφιμάκρου]· ὁ δὲ αὐτὸς καλεῖται καὶ κρητικός, ὡς τῶν Κρητῶν ἐπινοησάντων τὸ εἶδος τοῦ τοιούτου

[1] mss προσῳδιῶν [2] mss insert ἄλλα [3] mss also omit γάρ, gem omits μὲν γάρ [4] gem σοφία with some mss

### 23

The same [on the shortness and vanity of life and how full it is of trouble]: Bacchylides *Processionals*:—

God hath laid toils upon all men, one upon this and another upon that.

## Book V

## MAIDEN-SONGS

### 24

Plutarch *Music* [the 'modes']: Plato was well aware that many Dorian Maiden-Songs have been composed by Alcman, Pindar, Simonides, and Bacchylides.

## Book VI

## DANCE-SONGS

### 25[1]

Stobaeus *Anthology* [on Truth]: Bacchylides *Dance-Songs*:—

For gold is disclosed by the Lydian touchstone, and the worth and skill of a man is proved by almighty Truth.

### 26–26 A[2]

Keil *Analecta Grammatica* [on the amphimacer, – ᴗ –]: It is also called a cretic because this kind of rhythm was

[1] cf. a 'gem,' prob. itself a touchstone, described by Caylus *Rec. d'Ant.* V. pl. 50. 4 and Sch. *Il.* 16. 57 [2] cf. Dion. Hal. *Comp.* 25 (τῷ παρὰ Βακχυλίδῃ), Ath. 14. 631 c, Ael. *H. A.* 6. 1, Luc. *Scyth.* 11, Ach. Tat. 5. 12, Lact. ad Stat. *Theb.* 2. 721

*ῥυθμοῦ, οἷς καὶ τὸ ὑπόρχημα ἀναφέρεται· φιλεῖ δὲ τὰ ὑπορχήματα τούτῳ τῷ ποδὶ καταμετρεῖσθαι, οἷον·*

Οὐχ ἕδρας ἔργον οὐδ' ἀμβολᾶς,
ἀλλὰ χρυσαίγιδος Ἰτωνίας
χρὴ παρ' εὐδαίδαλον ναὸν ἐλ-
θόντας ἁβρόν τι δεῖξαι.

## 26 A

Lact. ad Stat. *Theb.* 7. 330 [Itonaeos et Alalcomenaea Minervae | agmina]: in qua Itonus regnavit, Herculis filius; haec civitas Boeotiae est. hinc Bacchylides Minervam Itoniam dixit et

Ἀλαλκομένην[1]

significavit. hic Bacchylides Graecus poeta est quem imitatus est Horatius in illa oda in qua Proteus Troiae futurum narrat excidium.

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## 27–28 [εἰς Δῆλον]

Heph. 43 [*π. παιωνικοῦ*]· *δεδηλώσθω δὲ ὅτι καὶ ὅλα ᾄσματα κρητικὰ συντίθεται, ὥσπερ καὶ παρὰ Βακχυλίδῃ·*

Ὦ περικλειτὲ Δᾶλ', ἀγνοήσειν μὲν οὔ σ' ἔλπομαι

## 28

Sch. Call. *Del.* 28 [*εἰ δὲ λίην πολέες σε περιτροχόωσιν ἀοιδαί*]· *αἱ Πινδάρου καὶ Βακχυλίδου.*

[1] Mitscherlich: mss Alchomenen, -em

invented by the Cretans, to whom is also attributed the hyporcheme or dance-song, in which this foot is commonly employed; compare

This is no time for sitting or delay; go we rather to the fair-wrought temple of Itonia[1] of the golden aegis, and there show forth some delicate thing.

## 26 A

Lactantius on Statius *Thebaïd* ['The Itonaeans and the ranks of Minerva the Protectress']: Where reigned Itonus son of Hercules; it is a city of Boeotia. Hence Bacchylides calls Minerva Itonia and

the Protectress.

This Bacchylides is the Greek poet imitated by Horace in the Ode (i. 15) in which Proteus foretells the destruction of Troy.

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## 27–28

### [To Delos]

Hephaestion *Handbook of Metre* [the Paeonic]: It should be made clear that whole poems, too, are composed in cretics, as for instance in Bacchylides:

O far-famed Delos, I hope thou wilt not fail to know again

## 28[2]

Scholiast on Callimachus *Hymn to Delos* ['and if very many songs run about thee']: That is, songs of Pindar and Bacchylides.

[1] Itonian Athena at whose temple at Coronea the Pan-Boeotian Festival was held, cf. Alc. 6 [2] or a Processional?

## Z′

## ΕΠΙΝΙΚΩΝ

29–41 *British Museum Papyrus* 733:[1]

### 29 (i) A–E [Ἀργείῳ Κείῳ παιδὶ πυκτῇ (?) Ἴσθμια]

(*The first* 110[2] *lines of this ode are mutilated or missing from* Brit. Mus. Pap. 733, *but we may compare for their contents*:—(*a*) Pind. *Paeans* 4. 42 [π. Δεξιθέας]· τέρας δ' ἐὸν | εἶπέν σφι (Εὐξάντιος)· 'Τρέω τοι πόλεμον | Διὸς Ἐννοσίδαν τε βαρύκτυπον. | χθόνα τοί ποτε καὶ στρατὸν ἄθροον | πέμψαν κεραυνῷ τριόδοντί τε | ἐς τὸν βαθὺν Τάρταρον, ἐμὰν | ματέρα λιπόντες καὶ ὅλον οἶκον εὐερκέα.'—(*b*) Callim. Αἴτια 3. 1 (*Ox. Pap.* 1011) 64 [π. Κέω]· ἐν δ' ὕβριν θάνατόν τε κεραύνιον, ἐν δὲ γόητας | Τελχῖνας μακάρων τ' οὐκ ἀλέγοντα θεῶν | ἠλεὰ Δημώνακτα γέρων ἐνεθήκατο δέλτοις, | καὶ γρῆυν Μακελὼ μητέρα Δεξιθέης, | ἃς μούνας ὅτε νῆσον ἀνέτρεπον εἵνεκ' ἀλιτρῆς | ὕβριος ἀσκηθεῖς ἔλλιπον ἀθάνατοι.—(*c*) Sch. Ov. *Ib.* 475: Macelo[3] filia Damonis dicitur cum sororibus fuisse; harum hospitio usus Iupiter, cum Telchinas quorum hic princeps erat corrumpentes invidia successus omnium fructuum fulmine interficeret, servavit. ad quas cum venisset Minos cum Dexione concubuit; ex qua creavit Euxantium unde Euxantidae fuerunt.—(*d*) Nonn. *Dion.* 18. 35 Ζῆνα καὶ Ἀπόλλωνα μιῇ ξείνισσε Μακελλώ . . .[4]—(*e*) *Tz. Theog.* 81 Matr. *An.* 580 ἐκ δὲ τοῦ καταρρέοντος αἵματος τῶν μορίων | ἐν μὲν τῇ γῇ γεγόνασι τρεῖς Ἐρινύες πρῶτον, | ἡ Τεισιφόνη, Μέγαιρα, καὶ Ἀληκτὼ σὺν ταύταις·[5] | καὶ σὺν αὐταῖς οἱ τέσσαρες ὀνομαστοὶ Τελχῖνες, | Ἀκταῖος, Μεγαλήσιος, Ὅρμενός τε καὶ Λύκος, | οὓς Βακχυλίδης μέν φησι Νεμέσεως Ταρτάρου, | ἄλλοι τινὲς δὲ λέγουσι τῆς Γῆς τε καὶ τοῦ Πόντου.)

[1] see p. 92 note 1 [2] according to Blass, see below [3] ms *Macedo* [4] mss Μακέλλων and a lacuna [5] ms τούτοις

[1] see p. 93 note 1 [2] the victory is recorded in a 4th cent. list of victors found at Ceos, now at Athens [3] Callimachus' authority, Xenomedes, a mythologist of *c.* 450 B.C. [4] according to other scholia, all except Macelo, who was struck by lightning with her husband at her wedding because he invited all the Gods but Jupiter. This episode may not have formed part of the version used by B., cf. Pindar

# BACCHYLIDES

## Book VII

## VICTORY-SONGS

29–41 from a Papyrus of the last Century B.C.:[1]

### 29 (i) A–E

### For Argeius of Ceos, Victor in the Boys' Boxing-Match at the Isthmus[2]

*The first part of this Ode seems to have contained an invocation to the Muses and an address to Corinth as the seat of the Isthmian Festival, and passed on to the story of Minos and Dexithea, a story which is preserved as follows:*—(*a*) Pindar *Paeans* [on Dexithea]: Euxantius told them the marvel that once befel him:—'Surely I fear war with Zeus and the loud-thundering Earth-Shaker. Surely their levin-bolt and trident sent a land and its people every man into deep Tartarus, all but my mother and her well-walled house'—(*b*) Callimachus *Origins*: And therewithal insolence and a lightning-death, and likewise the wizards the Telchins and Demōnax who so foolishly flouted the blessed Gods—these the old man[3] did put in his writing tablets, and aged Macelo mother of Dexithea, them twain that alone the Immortals left unharmed when they overturned an island for its sinful insolence. (*c*) Scholiast on the *Ibis*: It is said that Macelo and her sisters were daughters of Damon, and that Jupiter having enjoyed their hospitality saved them[4] when he struck the Telchins, of whom Damon was chief, by lightning for maliciously blighting all the fruits of the earth. To these daughters came Minos, and was united with Dexione, and begat Euxantius father of the Euxantidae. *Compare also* (*d*) Nonnus *Dionysiaca*: Macello entertained Zeus and Apollo at one [board]; *and* (*e*) Tzetzes *Theogony*: From the blood which dripped from the mutilated Uranus and entered the earth sprang first the three Furies Tisiphone, Megaera, and Alecto, and with them the four famous Telchins, Actaeus, Megalesius, Ormenus, and Lycus, whom Bacchylides calls Sons of Nemesis and Tartarus but some authorities of Earth and Sea.

29 (i)

στρ. α′ (*contained*[1] *in ll.* 3–8)

Πιερίδες . . . γαίας Ἰσθμίας . . . εὐβούλου
[γαμ]βρὸν Νηρέ[ος] . . .

. . . . . .

ἀντ. α (*perhaps contained in ll.* 13–14[2])

ὦ Πέλοπος λιπαρᾶς
νάσου θεόδματοι πύλαι

. . . . . .

ἐπ. α (*perhaps in l.* 19)

[ὑφ' ἅρ]μασιν ἵππους

. . . . . .

ἀντ. β′ (*perhaps in ll.* 38–39)

[χή]τει συνεύ|νων

. . . . . .

στρ. γ′ / ἀντ. γ′ (*perhaps in ll.* 48–58)

[ἱστου]ργοὶ κόρ[αι] . . . μελίφρονος ὕπ[νου]
. . . [ἀρ]χαίαν πόλιν . . . ἀνδήροις ἁλός
. . . [α]ὐγαῖς ἀελίου

. . . . . .

στρ. δ′ / ἀντ. δ′ (*perhaps in ll.* 73–81)

[Μα]κελὼ δέ . . . [φιλ]αλάκατος . . . ἐπ'
εὐναῇ . . . προσφώνει τέ ν[ιν][3] . . .
σαίνουσ' ὀπί· . . . μὲν στέρομαι . . .
ἀμφάκει δύᾳ . . . πενίᾳ . . . [φεύ]γετ[ε]
πάμπα[ν] . . .

(27 *lines lost*)

[1] according to Blass' conjectural arrangement [2] from Sch. Pind. *Ol.* 13. 1 πρόθυρον καὶ θύρας εἰώθασι καλεῖν τὴν Κόρινθον,

29 (i)

(*lines* 1–8 *perhaps contained*[1]

Pierians . . . . Isthmian land . . son-in-law of shrewd Nereus . .[2])

. . .

(*ll.* 13–14 *were perhaps*

O God-built gates of Pelops' shining isle[3])

. . .

(*l.* 19 *perhaps contained*

[harnessed] horses to a chariot)

. . .

(*ll.* 38–9 *perhaps*

for lack of husbands)

. . .

(*ll.* 48–58 *perhaps*

girls at the loom . . . . sweet-hearted sleep . . . . ancient city . . . . margin of the sea . . rays of the Sun)

. . .

(*ll.* 73–81 *perhaps*

and Macelo . . lover of the distaff . . to the flowing [river?] . . and addressed [him?] . . in beguiling accents . . I lack . . with a two-edged grief . . poverty . . flee ye (?) altogether . .)

(27 *lines lost*)

. . .

[1] Blass placed conjecturally what he considered the fragments of the first four columns (110 ll.) of this ode; they are too mutilated and their position too much in doubt for them to be printed here in full [2] Poseidon, husband of Amphitrite [3] Corinth

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*διὰ τὸ τὴν ἀρχὴν ἢ τέλος εἶναι Πελοποννήσου τὸν Ἰσθμόν, πρόθυρον δὲ τοῖς εἰς Πελοπόννησον στελλομένοις. Βακχυλίδης· Ὦ Πέλοπος κτλ.* [3] cf. Apoll. *Pron. Gram. Gr.* 1. 1. 84

. . . . .]α̣φθ̣ε̣[[1]
. . .]ς̣· τριτάτᾳ μετ̣[ὰ κεῖναν] [2]
[ἀμ]έρᾳ Μίνως ἀρήϊος
ἤλυθεν αἰολοπρύμνοις
ναυσὶ πεντήκοντα σὺν Κρητῶν ὁμίλῳ·

στρ. ϛ′ Διὸς Εὐκλείου δὲ ἕκα-
τι βαθύζωνον κόραν
Δεξιθέαν δάμασεν·
καί οἱ λίπεν ἥμισυ λαῶν
ἄνδρας ἀρηϊφίλους,
τοῖσιν πολυκρημνον χθόνα
νείμας, ἀποπλέων ᾤχετ' ἐς
Κνωσὸν ἱμερτὰν πόλιν
ἀντ. ϛ′ βασιλεὺς Εὐρωπίαδας.
δεκάτῳ δ' Εὐξάντιον
μηνὶ τέκ' εὐπλόκαμος
[νύμφα φερ]εκυδέ[ϊ νάσῳ] [3]
[– ⏑ ⏑ –] [4] πρύτα[νιν]
[– – ⏑ – κ]εδν[– ⏑ –

(*8 lines lost*)

[– ⏑ – Δάμωνος ἄλ]υξαν [5] θύγατρες

στρ. ζ′ πόλ[ιν ἐς νέα]ν̣ [6] βαθυδεί-
ελον[· ἐκ το]ῦ̣ [7] μὲν γένος
ἔπλετο καρτερόχειρ
Ἀργεῖο[ς ὀλοῖο] [8] λέοντος
θυμὸ[ν ἔχων], ὁπότε
χρεί[αι<σι> συμ]βολοῖ [9] μάχας
ποσσίν τ' ἐλαφρός, πατρίων
τ' οὐκ ἀπ[όκλαρος κ]αλῶν̣, [10]

Two days thereafter[1] in fifty pooped ships gay-painted came warrior Minos with a meinie of Cretans, and by favour of Zeus the Fame-bringer did wed the buxom damsel Dexithea; and left unto her the half of his people, men apt to arms, dividing unto them that craggy land;[2] and so was gone sailing home, that king of Europa's blood, to lovely Cnosus. And in nine months' time his fair-tressed bride bare Euxantius[3] to be lord of that glorious isle . . .

(8 *lines missing*)

. . . when the daughters [of Damon] had fled [to a new and] sunshine-steepèd home.[4] Of his[5] seed came hardy-of-hand Argeius, who showeth[6] the heart of a destroying lion when he meeteth need of battle, came nimble-of-foot, and not without portion in the many noble gifts that his father Pantheides

[1] after the visit of Zeus and Apollo to the daughters of Damon? [2] Ceos [3] described by the scholiast on Apollonius of Rhodes i. 86 as the father of Miletus [4] Coressus? [5] Euxantius'? if Argeius hailed from Coressus (Κορησσός) near Iulis, and the story of the Maidens (κόραι) was a local etymologising myth, we have the explanation of the appearance of the daughters of Damon in this ode (Festa) [6] the Gk. is 'hath,' confusing the permanent attribute with the occasional

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[1] I omit brackets where the supplements are reasonably certain: before α 4 letter-bottoms as of ιτρι [2] *J* [3] Bl. [4] ὀρθόδικον (Wolff) *or* μοιρίδιον (*J*) would fit; ἐσσόμενον too long [5] *E*, not ]αξ [6] *E* [7] *or* ἐκ τᾶς [8] Barnett, other suggestions too long [9] *E* (σι lost by haplogr.); Jebb's χρεῖός τι συμβολοῖ and Blass's χρεῖός ἑ κερβολοῖ both too long [10] Housman

ἀντ. ζ' τόσα Παν[θέϊδᾳ κλυτό]το-[1]
ξος Ἀπόλλων ὤπασεν
ἀμφί τ' ἰατορίᾳ
ξείνων τε φιλάνορι τιμᾷ·
εὖ δὲ λαχὼν Χαρίτων
πολλοῖς τε θαυμασθεὶς βροτῶν
αἰῶν' ἔλυσεν πέντε παῖ-
δας μεγαινήτους λιπών·
ἐπ. ζ' τῶν ἕνα οἱ Κρονίδας
ὑψίζυγος Ἰσθμιόνικον
θῆκεν ἀντ' εὐεργεσιᾶν, λιπαρῶν τ' ἄλ-
λων στεφάνων ἐπίμοιρον.
φαμὶ καὶ φάσω μέγιστον
κῦδος ἔχειν ἀρετάν· πλοῦ-
τος δὲ καὶ δειλοῖσιν ἀνθρώπων ὁμιλεῖ,[2]

στρ. η' ἐθέλει δ' αὔξειν φρένας ἀν-
δρός, ὁ δ' εὖ ἔρδων θεοὺς
ἐλπίδι κυδροτέρᾳ
σαίνει κέαρ· εἰ δ' ὑγιείας
θνατὸς ἐὼν ἔλαχεν,
ζώειν τ' ἀπ' οἰκείων ἔχει,
πρώτοις ἐρίζει· παντί τοι
τέρψις ἀνθρώπων βίῳ
ἀντ. η' ἕπεται νόσφιν γε νόσων[3]
πενίας τ' ἀμαχάνου.
ἶσον ὅ τ' ἀφνεὸς ἱ-
μείρει μεγάλων ὅ τε μείων
παυροτέρων· τὸ δὲ πάν-
των εὐμαρεῖν οὐδὲν γλυκὺ
θνατοῖσιν, ἀλλ' αἰεὶ τὰ φεύ-
γοντα δίζηνται κιχεῖν.

had of the Lord of Archery, were it in the art of healing, were it in the kindly service of strangers; aye and much had Pantheides won of the Graces, and a marvel was he become to many men, ere he passed away and left the five sons of great repute, of whom to one because of his father's well-doing the high-throned son of Cronus hath given many bright wreaths,[1] and now hath made him victor at the Isthmus.

I say and ever shall, that the greatest honour belongeth to virtue and valour;[2] though wealth may be found walking with cowards and is fain enough to exalt a man's spirit, a nobler hope doth cheer the heart of one that is good to the Gods; and if, for all his mortality, he hath dower of health and can live on what is his own, then vies he with the first. Disease and helpless poverty apart, every human life is attended of delight. The poor desireth small things as much as the rich desireth great; to have a plenty of everything is no pleasure to mortal men, rather seek they to catch that which flies them.

[1] the Inscription mentions a victory of Argeius as ἀγένειος or 'beardless youth' at Nemea; but that would be later than this, in which he is still competing among the παῖδες or boys [2] the Gk. has the single word ἀρετά, which varies in meaning between virtue and valour or prowess

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[1] Kenyon [2] cf. Plut. *Aud. Poet.* 14 (φάσωμεν πιστὸν κῦδος κτλ., omitting φαμὶ καί) [3] P νού[σω]ν

ἐπ. η′ ᾧτινι[1] κουφόταται
θυμὸν δονέουσι μέριμναι,
ὅσσον ἂν ζώῃ χρόνον ἂν λέλαχεν τι-
μάν·[2] ἀρετὰ δ' ἐπίμοχθος
μέν, τελευταθεῖσα δ' ὀρθῶς
[ἀνδρί κ]αὶ[3] εὖτε θάνῃ λει-
[πει πολυ]ζήλωτον[4] εὐκλείας ἄγαλμα.

30 (ii)

τῷ αὐτῷ

στρ. Ἄ[ϊξον, ὦ][5] σεμνοδότειρα Φήμα,
ἐς Κέον ἱερὰν χαριτώ-
νυμον φέρουσ' ἀγγελίαν,
ὅτι μάχας θρασύχειρος[6] Ἀρ-
γεῖος ἄρατο νίκαν·
ἀντ. καλῶν δ' ἀνέμνασεν ὅσ' ἐν κλεέννῳ
αὐχένι Ἰσθμοῦ ζαθέαν
λιπόντες Εὐξαντίδα νᾶ-
σον ἐπεδείξαμεν ἑβδομή-
κοντα σὺν στεφάνοισιν·
ἐπ. καλεῖ δὲ Μοῦσ' αὐθιγενὴς
γλυκεῖαν αὐλῶν καναχάν,
γεραίρουσ' ἐπινικίοις
Πανθεΐδα φίλον υἱόν.

[1] *E*: P ὅντινα (but a Greek could not avoid taking this with θυμόν) [2] Maas: P χρ. τονδ' ελαχεϋ τιμάν· but unmetrically, and τόνδε should be τοῦτον [3] Bl. [4] *K*
[5] *K*: ἄϊξεν ἁ (Blass) would fit, but we need a vocative,

He whose heart is stirred by most vain solicitudes, he getteth his honour only for his lifetime; as for virtue, it may give a man toil, but well completed it leaveth him, even though he die, a right enviable monument of fame.[1]

## 30 (ii)

### For the Same [2]

Up, thou giver of things revered, make haste, O Rumour, to holy Ceos with a message of gracious words, and say that Argeius hath gotten him victory in the battle of sturdy hands, and brought to mind all the feats which we of the sacred isle of Euxantius have displayed with wreaths threescore and ten at the famous neck of Isthmus, and that the native Muse is calling up the sweet babble of the flutes and honouring the dear son of Pantheides with strains of victory.[3]

[1] though this Papyrus must have had ἀνδρί, Bacch. perh. wrote ὀρθοῖ ἄνδρα, 'well completed it setteth him up, and when he dies he leaves a right enviable,' etc. [2] perh. an announcement of the victory celebrated in the previous ode, written at Corinth by Bacch. and sent as a letter to Ceos [3] *i.e.* Bacch. is preparing Ode 29?

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for the only 3 extant Epinicia of Bacchylides which have no vocative are incomplete; cf. 37. 1 [6] P θρασυχειρ

## 31 (iii)

### Ἱέρωνι Συρακοσίῳ
### ἵπποις Ὀλύμπια

στρ. α′ Ἀριστοκάρπου Σικελίας κρέουσαν
Δάματρα ἰοστέφανόν τε κούραν
ὕμνει, γλυκύδωρε Κλεϊοῖ, θοάς τ᾿ Ὀ-
λυμπιοδρόμους Ἱέρωνος ἵππους.
ἀντ. α′ [ἵεν]το [1] γὰρ σὺν ὑπερόχῳ τε Νίκᾳ
[σὺν Ἀγ[λαΐᾳ τε παρ᾿ εὐρυδίναν
[Ἀλφέον, τόθι Δ]εινομένεο̣ς ἔθηκαν
ὄλβιον τ̣[έκος [2] στεφάνω]ν κυρῆσαι,
ἐπ. α′ θρόησε δὲ λ[αὸς ἀπείρων·] [3]
'Ἆ τρισευδαίμ[ων ἀνήρ,] [4]
ὃς παρὰ Ζηνὸς λαχὼν
πλείσταρχον Ἑλλάνων γέρας
οἶδε πυργωθέντα πλοῦτον μὴ μελαμ-
φαρέϊ κρύπτειν σκότῳ.'

στρ. β′ βρύει μὲν ἱερὰ βουθύτοις ἑορταῖς,
βρύουσι φιλοξενίαις [5] ἀγυιαί·
λάμπει δ᾿ ὑπὸ μαρμαρυγαῖς ὁ χρυσὸς
ὑψιδαιδάλτων τριπόδων σταθέντων
ἀντ. β′ πάροιθε ναοῦ, τόθι μέγιστον ἄλσος
Φοίβου παρὰ Κασταλίας ῥεέθροις
Δέλφοι διέπουσι. θεὸν θεόν τις
ἀγλαϊζέτω, ὁ γὰρ ἄριστος ὄλβων· [6]
ἐπ. β′ ἐπεί ποτε καὶ δαμασίππου
Λυδίας ἀρχαγέταν,

[1] *E*, cf. 33. 48, not σεύοντο nor φέροντο, which are too

## 31 (iii)

### For Hiero of Syracuse

### Victor in the Four-Horse Chariot-Race at Olympia[1]

Of Demeter that ruleth noblest-fruited Sicily, and of her daughter the Maid of the violet wreath,[2] sing now thou, joy-bestowing Clio, and with them praise the swift steeds that ran for Hiero at Olympia. For with Victory the pre-eminent and Glory sped they beside the broad swirls of Alpheus, where they have made the happy child[3] of Deinomenes to win a wreath, and a multitude past number hath cried 'Ho for a thrice-blessèd man who possesseth of Zeus the widest-ruling office of all Greece and knoweth how to keep towered wealth unhidden of the black mantle of darkness!'

Rife are the shrines with festal offering of oxen, and rife also the streets[4] with hospitalities; and bright shines the flashing gold where high and rich wrought tripods have been set before the temple, in Phoebus' great precinct that is served by the Delphians beside the streams of Castaly.[5] To the God should we bring our honouring gifts, to the God; for therein lies the best of all good-fortune; witness the lord of horse-taming Lydia; when Sardis

[1] B.C. 468 [2] Hiero was hereditary priest of Demeter and Persephone (Hdt. 7. 153) [3] Hiero [4] of Syracuse, where this ode is performed [5] the pedestals have been discovered on the Sacred Way at Delphi, see on Simon. 170

long [2] γ.[ονον] too long [3] Blass [4] Kenyon [5] Richards: P -ιας [6] P αγλαϊζεθω γαρ κτλ.

εὖτε τὰν πεπ[ρωμέναν][1]
Ζηνὸς τελε[ιοῦσαι κρί]σιν
Σάρδιες Περσᾶ[ν ἑάλωσαν στρ]ατῷ,
Κροῖσον ὁ χρυσά[ορος]

στρ. γ' φύλαξ' Ἀπόλλων. [ὁ δ' ἐς ἄ]ελπτον
ἆμαρ
μολὼν πολυ[δάκρυο]ν οὐκ ἔμελλε
μίμνειν ἔτι [δουλοσύ]ναν, πυρὰν δὲ
χαλκοτειχέος π[ροπάροι]θεν αὐλᾶς
ἀντ. γ' ναήσατ', ἔνθα σὺ[ν ἀλόχῳ] τε κεδνᾷ
σὺν εὐπλοκάμοις τ' ἐπέβαιν' ἄλα[στον]
θυγατράσι δυρομέναις· χέρας δ' ἐς
αἰπὺν αἰθέρα σφετέρας ἀείρας
ἐπ. γ' γέγωνεν· "Ὑπέρβιε δαῖμον,
ποῦ θεῶν ἐστὶν χάρις;
ποῦ δὲ Λατοίδας ἄναξ;
[ἔρρουσ]ιν[2] Ἀλυάττα δόμοι,
e.g.[3] [οὐδ' ἀφικνεῖ]τ[αι μ' ἄποινα] μυρίων
[ὧν πρόπεμψ' ἀγαλμάτω]ν,

στρ. δ' [ἀλλ' αἴθεται Λύδου παλαιὸ]ν ἄστυ,
[φοινίσσεται αἵματι χρυσο]δίνας
Πακτωλός, ἀεικελίως γυναῖκες
ἐξ ἐϋκτίτων μεγάρων ἄγονται·
ἀντ. δ' τὰ πρόσθε δ'[4] ἐχθρὰ φίλα· θανεῖν
γλύκιστον."
τόσ' εἶπε, καὶ ἁβροβάταν κέλευσεν
ἅπτειν ξύλινον δόμον. ἔκλαγον δὲ
παρθένοι, φίλας τ' ἀνὰ ματρὶ χεῖρας
ἐπ. δ' ἔβαλλον· ὁ γὰρ προφανὴς θνα-
τοῖσιν ἔχθιστος φόνων.
ἀλλ' ἐπεὶ δεινοῦ πυρὸς

fulfilled the sentence delivered her by Zeus and was taken by the host of the Persians, Croesus was saved by Apollo of the golden bow. Aye, when he had come to that unlooked-for day, he would not await so woeful a lot as servitude, but had them build a pyre before his brazen-walled court and went up upon it with his trusty wife and his fair-tressed daughters wailing incessantly; and raised his hands towards high heaven and cried 'Almighty Spirit,[1] where is the gratitude of the Gods? where is the Lord that Leto bare? Fallen is the palace of Alyattes,[2] [and I have no requital of the] thousand [gifts I gave;[3] rather is the ancient] city [of Lydus aflame, the gold-eddied Pactolus[4] [empurpled with blood], the women reft unseemly from the well-built houses. What was hateful once is welcome now; sweetest it is to die.'

So speaking he bade one of his soft-stepping men kindle the wooden pile. Whereat the maidens shrieked and threw up their hands to their mother; for death foreseen is the hatefullest death to man. Nevertheless when the shining strength of that

[1] Zeus? [2] father of Croesus, reigned *c.* 617–560 B.C. [3] προπέμπειν to give gifts, orig. processionally, cf. Aesch. *Pers.* 622, Theophr. *Char.* 30. 19 [4] this river was said to carry gold-dust

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[1] ll. 25–34 restored by Kenyon (25, 32, 34), Kenyon–Weil (36), Palmer (27), Jebb (29–31), Blass–Kenyon (33) [2] Frick; πίτνουσιν too long [3] ll. 41–43 *E*, 44 Kenyon–Blass (Jebb's suggestions do not fit till 44 [4] P πρόσθεν

λαμπρὸν διάϊ[ξεν[1] μέ]νος,
Ζεὺς ἐπιστάσας [μελαγκευ]θὲς νέφος[2]
σβέννυεν ξανθὰ[ν φλόγα.]

στρ. ε′ ἄπιστον οὐδὲν ὅτι θ[εοῦ[3] μέ]ριμνα
τεύχει· τότε Δαλογενὴς Ἀπόλλων
φέρων ἐς Ὑπερβορέους γέροντα
σὺν τανισφύροις κατένασσε κούραις

ἀντ. ε′ δι’ εὐσέβειαν, ὅτι μέγιστα θνατῶν
ἐς ἀγαθέαν ἀνέπεμψε Πυθώ.
ὅσοι γε μὲν Ἑλλάδ’ ἔχουσιν οὔ τις,
ὦ μεγαίνητε Ἱέρων,[4] θελήσει

ἐπ. ε′ φάμεν σέο πλείονα χρυσὸν
Λοξίᾳ πέμψαι βροτῶν.
[εὖ λέγ]ειν[5] πάρεστιν, ὅσ-
[τις μ]ὴ φθόνῳ πιαίνεται,
[θεοφι]λῆ φίλιππον ἄνδρ’ ἀρήϊον
[τεθμ]ίου σκᾶπτρον Διὸς

στρ. ϛ′ [ἰοπλό]κων τε μέρο[ς ἔχοντ]α Μουσᾶν·
[ὃς δει]μαλέᾳ ποτ[ὲ χειρὶ δῃ]ῶν[6]
[γηρ]α̣ι̣ὸς ἐφάμερον α[ὖτ<ις> ὄλβο]ν̣[7]
[ἀσυχ]ᾶ σκοπεῖς,[8] βραχ[ὺν εὖντα εἰδώς·][9]

ἀντ. ϛ′ [δολ]όεσσα δ’ ἐλπὶς ὑπ[ὸ φρένεσσιν ἀνδρῶν]
[ἐφαμ]ερίων·[10] ὁ δ’ ἄναξ[ίχρησμος]
[Ἑκαβό]λ̣ος εἶπε Φέρη[τος υἱϊ·][11]

[1] *or* διάϊσσεν [2] ll. 55–7 Kenyon (55), Palmer (56), Kenyon-*E* (57) [3] θ[εῶν too long [4] Anon. sugg. μεγισταίνητ’ Ἱ. [5] ll. 67–71 Blass (67, 70), Palmer (68), Herwerden (69), Kenyon (71) [6] Bl.-*E*; 72 ff. Jebb's ὡς δ’ ἐν], ἐπ’ ἔθν]ος, καίρι]α, ἀ[νδρὸς αἶσα]ν, πο[τὲ χεῖμα δαί]μων are all too long, though his α]ἶψ’ ἴησι]ν̣, if so read, would fit; too long also are Blass's γαλα]νός and [ἁδονὰν φ]ι̣[λάνορ]α,

awful fire rushed over them, then sent Zeus a black veil of cloud and quenched the yellow flame. Nothing that comes of the care of a God passeth belief. So then, the Delos-born[1] did bear away that old king to the land of the Hyperboreans and there give him dwelling, him and his slender-ankled daughters, by reason of his piety, because he of all mankind had sent up the greatest gifts to hallowed Pytho.

Yet of all the dwellers that are in Greece,[2] O illustrious Hiero, no man can say that any hath given to Loxias[3] so much gold as thou. If a man only batten not on envy, he will surely praise a favourite of Heaven, a lover of horses, a man of war, that holdeth the sceptre of the Lord of Laws, and eke hath share in the gifts of the violet-tressèd Muses,—one who, though his hand was terrible once in war, looketh calmly now that he is old on a happiness that is from day to day, well knowing it to be short. Yet deceitful is hope unto the hearts of us creatures of a day, witness the Far-darting Lord of the Oracle,[3] who said unto the son[4] of Pheres, 'As

[1] the earliest offerings of the Hyperboreans were to the Delian Apollo, according to Hdt. 4. 32 ff. [2] Hiero may not be as rich as Croesus, but—— [3] Apollo [4] Admetus king of Thessaly, whom he served as neatherd

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Schwartz's *ἀσφαλέ]α*, and Kenyon's *ὁ βουκό]λος* [7] *E*: for *αὖτ<ις>* cf. *οσσα<κις>* 37. 15; *α[ὖτις αἰ]ῶ-* would fit, but the overlapping *-ν'* would leave too little space in the next line (*-ν' ἁδέα* too long; Jebb's *α[ὖτε τέρψι]ν* is too long even as *α]ὖτε <τέ>ρψι]ν* [8] Jebb (but *ἄσυχα*); traces of a circumflex over *]α* and an erasure after *σκοπεῖς* but no point [9] *E* [10] *δολ.* and *ἐπαμ.* Jebb, the rest *E* [11] *E*; in 77 *φίλῳ φί]λος* (Wil.) is too long even without iota adscr.

'Θνατὸν εὖντα χρὴ διδύμους ἀέξειν
ἐπ. ϛ′ γνώμας, ὅτι τ' αὔριον ὄψεαι
μοῦνον ἁλίου φάος
χὤτι πεντήκοντ' ἔτεα
ζώαν βαθύπλουτον τελεῖς.
ὅσια δρῶν εὔφραινε θυμόν· τοῦτο γὰρ
κερδέων ὑπέρτατον.'

στρ. ζ′ φρονέοντι συνετὰ γαρύω· βαθὺς μὲν
αἰθὴρ ἀμίαντος· ὕδωρ δὲ πόντου
οὐ σάπεται· δυσφόρυτος[1] δ' ὁ χρυσός·
ἀνδρὶ δ' οὐ θέμις πολιὸν παρέντα
ἀντ. ζ′ γῆρας θάλειαν αὖτις ἀγκομίσσαι
ἥβαν. ἀρετᾶς γε μὲν οὐ μινύνθη[2]
βροτῶν ἅμα σώματι φέγγος, ἀλλὰ
Μοῦσά νιν τρέφει. Ἱέρων, σὺ δ' ὄλβου
ἐπ. ζ′ κάλλιστ' ἐπεδείξαο θνατοῖς
ἄνθεα· πράξαντι δ' εὖ
οὐ φέρει κόσμον σιω-
πά· σὺν δ' ἀλαθείᾳ καλῶν
καὶ μελιγλώσσου τις ὑμνήσει χάριν
Κηΐας ἀηδόνος.

32 (iv)

τῷ αὐτῷ

[ἵπποις] Πύθια

στρ. α′ Ἔτι Συρακοσίαν φιλεῖ
πόλιν ὁ χρυσοκόμας Ἀπόλλων,
ἀστύθεμίν θ' Ἱέρωνα γεραίρει·
τρίτον γὰρ παρ' ὀμφαλὸν ὑψιδείρου χθονὸς

[1] *E*, cf. φορύνω and φορυτός: P εὐφροσύνα [2] *J* (cf. μηκύνω): P μινύθει

a mortal thou shouldest nurse two opinions, this, that thou wilt see but one more morrow's sunlight, and the other that thou wilt have fifty years of a life of ample wealth. Cheer then thy heart by righteous deeds, for therein is the highest of all gains.'

I cry words the wise may understand; the deep sky is not to be defiled, the water of the sea doth not decay, gold cannot be tarnished; but a man, he may not pass by hoary eld and then recover blooming youth.[1] Yet virtue's light waneth not with a man's body, but is cherished by the Muse. Thou, Hiero, hast displayed before men the fairest of flowers; and one that hath succeeded getteth no honour of silence; so there shall be a true tale of things well done, and along with it men shall praise the grace of the honey-tongued nightingale of Ceos.[2]

## 32 (iv)

### For the Same,

### Victor with the Four-Horse Chariot at Pytho[3]

The golden-haired Apollo still loveth the city of Syracuse, and doeth honour unto Hiero the upholder of public right. For now a third time[4] is he sung

[1] Hiero was sick of a mortal disease, and died in the following year; Bacch. is imitating Pindar *Ol.* 2. 93 and i. 1 (476 B.C.) [2] the poet [3] 470 B.C.; the same victory is celebrated by Pindar *P.* i [4] he had won the horse-race at Delphi in 482 and 478

Πυθιόνικος ἀείδεται
ὠκυπόδ[ων ἀρετᾷ][1] σὺν ἵππων.
e.g.[2] [Ξενοκράτεος θύγατερ, σὸν
[δὲ τιμᾷ θεὸς πατέρ]· ᾇς ἀλέκτωρ
[μάκαρ, ἐπεὶ θέλον]τι νόῳ
[εὐλύρους ἑκατόν περ] ὕμνους
στρ. β′ [κελαδέοντες οὐκ] ἰσόρ-
[ροπον ἔχοντα Δίκ]ας τάλαντον[3]
Δεινομένεός κ' ἐγεραίρομεν υἱόν.
πάρεστιν δ' ἐν[4] ἀγχιάλοισι Κίρρας μυχοῖς
μοῦνον ἐπιχθονίων τάδε
μησάμενον στεφάνοις ἐρέπτειν
δύο τ' Ὀλυμπιονίκας
ἀείδειν. τί φέρτερον ἢ θεοῖσιν
φίλον ἐόντα παντοδαπῶν
λαγχάνειν ἄπο μοῖραν ἐσθλῶν;

33 (v)

[τῷ αὐτῷ

κέλητι Ὀλύμπια]

στρ. α′ Εὔμοιρε Συρακοσίων
ἱπποδινήτων στραταγέ,
γνώσῃ μὲν ἰοστεφάνων
Μοισᾶν γλυκύδωρον ἄγαλμα, τῶν γε νῦν
αἴ τις ἐπιχθονίων,

[1] Bl. and others (P ]ι) [2] *E*: *J*'s supplements do not fit in 8–10 nor account for κε (13), and the poem was doubtless addressed to somebody (see on 30. 1) [3] Headlam
[4] *E*: P παρεστῖαν

along with the prowess of swift-footed horses for a victory won beside the centre of a high-cliffed land at Pytho.

[O daughter of Xenocrates,[1] the God doth honour to thy father], whose daughter's spouse is happy because we could not so honour the son[2] of Deinomenes that he should keep the scales of Justice level,[3] [even were we to chant] right willingly [unto the skilful string an hundred] hymns of praise.

Yet can we crown him with wreaths as the only man on earth who hath achieved what he hath done in the glens of Cirrha by the sea, aye and we can sing of two victories Olympian.[4] What is better than to receive a share in all manner of good things because one is dear unto the Gods?

## 33 (v)

### [For the Same,

### Victor in the Horse-race at Olympia[5]]

Blest leader of armies unto the chariot-whirlèd men of Syracuse, thou if any man in this present world wilt judge truly of a joy-bestowing gift that is offered unto the Muses of the violet wreath.

[1] Hiero's third wife, cf. Pind. *Is.* 2 *Arg.*, Sch. *O.* 2. 29 [2] Hiero [3] ἔχοντα proleptic, *i.e.* 'so that he should have praise in proportion to his deserts'; it is not unnatural to regard 'him' rather than 'us' as the weigher, for the exploits are his and so is the praise as soon as 'we' give it [4] in the horse-race in 476 (celebrated in Ode 33) and in 472 [5] B.C. 476; the same victory is celebrated by Pindar *Ol.* i

ὀρθῶς· φρένα δ' εὐθύδικον
ἀτρέμ' ἀμπαύσας μεριμνᾶν
δεῦρ' <ἐπ>άθρησον[1] νόῳ,
εἰ[2] σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας
ὕμνον ἀπὸ ζαθέας
νάσου ξένος ὑμετέραν
πέμπεν ἐς κλεινὰν πόλιν[3]
χρυσάμπυκος Οὐρανίας κλει-
-νὸς θεράπων· ἐθέλει[4]
γᾶρυν ἐκ στηθέων χέων
ἀντ. α' αἰνεῖν Ἱέρωνα. βαθὺν
δ' αἰθέρα ξουθαῖσι τάμνων
ὑψοῦ πτερύγεσσι ταχεί-
αις αἰετὸς εὐρυάνακτος ἄγγελος
Ζηνὸς ἐρισφαράγου
θαρσεῖ κρατερᾷ πίσυνος
ἰσχύϊ, πτάσσοντι δ' ὄρνι-
χες λιγύφθογγοι φόβῳ·
οὔ νιν κορυφαὶ μεγάλας ἴσχουσι γαίας
οὐδ' ἁλὸς ἀκαμάτας
δυσπαίπαλα κύματα· νω-
μᾷ[5] δ' ἐν ἀτρύτῳ χάει
λεπτότριχα σὺν ζεφύρου πνοι-
αῖσιν[6] ἔθειραν ἀρί-
γνωτος[7] ἀνθρώποις ἰδεῖν·
ἐπ. α' τὼς νῦν καὶ ἐμοὶ μυρία πάντᾳ κέλευθος
ὑμετέραν ἀρετὰν
ὑμνεῖν,[8] κυανοπλοκάμου θ' ἕκατι Νίκας
χαλκεοστέρνου τ' Ἄρηος,
Δεινομένευς ἀγέρω-
χοι παῖδες· εὖ ἔρδων δὲ μὴ κάμοι θεός.
ξανθότριχα μὲν Φερένικον

Give thy unerring brain a gentle respite from its cares, and turn thy mind's eye this way, to look if it was with aid of the buxom Graces that a guest-friend of thine renowned as a servitor of golden-coifed Urania wove the song of praise he sent to a renownèd city from a sacred isle.[1] Fain would he pour the voice from his breast in praise of Hiero.

Cleaving the deep sky aloft with his swift brown pinions the eagle-messenger of the wide-dominioned Thunderer putteth sure trust in his mighty strength, and the shrill-voiced birds, they cower in fear. No stay to him are the summits of the great earth nor yet the steepy billows of the unwearied brine, but in a void unabating sped by a breeze from the west, plies he his glossy plumage conspicuous to the eye. Even so for me now are there paths ten thousand every way to praise your prowess,[2] O ye lordly children of Deinomenes,[3] by grace both of dark-haired Victory and of brazen-breasted War;[4] may Heaven never weary of blessing you! Gold-armèd Morn saw that storm-swift courser the tawny Pherenicus

[1] *i.e.* see if this is a good poem [2] Bacch. imitates Pindar *Is.* 3. 19 (B.C. 478?) [3] Hiero, Polyzelus, and Thrasybulus (Gelo was dead) [4] ref. (chiefly) to the defeat of the Carthaginians at Himera, B.C. 480

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[1] Richards [2] Palmer: *or* better *αἰ*? P *η* [3] *E*, 'epistolary past': P *πεμ|πει κλεεενναν ες πολιν* [4] P adds *δέ*: perh. *ἔθελεν* (*E*), cf. 38. 73 [5] Walker, despite Sch. Hes. *Th.* 116: P *νωμαται* [6] P *πνοαισιν* [7] P inserts *μετ* [8] Palmer: P *υμνεῖ*: cf. Pind. *Is.* 3. 19 ff.

Ἀλφέον παρ᾽ εὐρυδίναν
πῶλον ἀελλοδρόμαν
εἶδε νικάσαντα χρυσόπαχυς Ἀώς,

στρ. β′ Πυθῶνί τ᾽ ἐν ἀγαθέᾳ·
γᾷ δ᾽ ἐπισκήπτων πιφαύσκω·
οὔπω νιν ὑπὸ προτέρων
ἵππων ἐν ἀγῶνι κατέχρανεν κόνις
πρὸς τέλος ὀρνύμενον.
ῥιπᾷ γὰρ ἴσος Βορέα
ὃν κυβερνήταν φυλάσσων
ἵεται νεόκροτον
νίκαν Ἱέρωνι φιλοξείνῳ τιτύσκων.
ὄλβιος ᾧτινι θεὸς [1]
μοῖράν τε καλῶν ἔπορεν
σύν τ᾽ ἐπιζήλῳ τύχᾳ
ἀφνεὸν βιοτὰν διάγειν· οὐ
γάρ τις ἐπιχθονίων
πάντα γ᾽ εὐδαίμων ἔφυ.
ἀντ. β′ [καὶ γάρ [2] π]οτ᾽ ἐρειψιπύλαν
[παῖδ᾽ ἀνίκ]ατον λέγουσιν
[δῦναι Διὸς] [3] ἀργικεραύ-
νου δώματα Φερσεφόνας τανισφύρου,
καρχαρόδοντα κύν᾽ ἄ-
ξοντ᾽ ἐς φάος ἐξ Ἀΐδα,
υἱὸν ἀπλάτοι᾽ Ἐχίδνας·
ἔνθα δυστάνων βροτῶν
ψυχὰς ἐδάη παρὰ Κωκυτοῦ ῥεέθροις,
οἷά τε φύλλ᾽ ἄνεμος
Ἴδας ἀνὰ μηλοβότους
πρῶνας ἀργηστὰς δονεῖ·
ταῖσιν δὲ μετέπρεπεν εἴδω-

victorious beside the broad eddies of Alpheus and at hallowed Pytho.[1] I lay hand to earth and swear that he hath never sped goalward fouled with the dust of fore-running horses; for his speed is the speed of the North-Wind as he flies 'neath his safe-seated pilot to win for the hospitable Hiero new plaudits and another victory.

Happy the man whom God hath made share in honours and hath given with that enviable lot life-long riches too. For no man on earth is fortunate in all things; witness the tale of that gate-breaker invincible,[2] that child of sheen-levined Zeus who went down to the house of slender-ankled Persephonè, for to fetch up to the light from Hades the jag-toothèd hound[3] that was son of Echidna the unapproachable. There was he ware of the spirits of hapless mortals, there beside the stream of Cocytus like leaves a-quiver in the wind on the gleaming shoulders of Ida where the sheep go grazing, and

[1] cf. *Arg.* Pind. *Ol.* i [2] Heracles sacked Troy, Oechalia, and Pylos [3] Cerberus

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[1] ll. 50–55 cf. Stob. *Fl.* 98. 26, 103. 2, Apost. 12. 65 e
[2] Jurenka: *μάν* is too long [3] Palmer

λον θρασυμέμνονος ἐγ-
χεσπάλου Πορθανίδα.
ἐπ. β' τὸν δ' ὡς ἴδεν Ἀλκμήνιος θαύμαστος
ἥρως
τεύχεσι λαμπόμενον,
νευρὰν ἐπέβασε λιγυκλαγγῆ κορώνας,
χαλκεόκρανον δ' ἔπειτ' ἐξ-
είλετο ἰὸν ἀνα-
πτύξας φαρέτρας πῶμα· τῷ δ' ἐναντία
ψυχὰ προφάνη Μελεάγρου
καί νιν εὖ εἰδὼς προσεῖπεν·
'Υἱὲ Διὸς μεγάλου,
σταθί τ' ἐν χώρᾳ, γελανώσας τε θυμὸν

στρ. γ' μὴ ταΰσιον προΐει
τραχὺν ἐκ χειρῶν ὀϊστὸν
ψυχαῖσιν ἔπι φθιμένων·
οὔ τοι δέος.' ὣς φάτο· θάμβησεν δ' ἄναξ
Ἀμφιτρυωνιάδας
εἶπέν τε· 'Τίς ἀθανάτων
ἢ βροτῶν τοιοῦτον ἔρνος
θρέψεν ἐν ποίᾳ χθονί;
τίς δ' ἔκτανεν; ἦ τάχα καλλίζωνος Ἥρα
κεῖνον ἐφ' ἁμετέρᾳ
πέμψει κεφαλᾷ· τὰ δέ που
Παλλάδι ξανθᾷ μέλει.'
τὸν δὲ προσέφα Μελέαγρος
δακρυόεις· 'Χαλεπὸν
θεῶν παρατρέψαι νόον
ἀντ. γ' ἄνδρεσσιν ἐπιχθονίοις·
καὶ γὰρ ἂν πλάξιππος Οἰνεὺς
παῦσεν καλυκοστεφάνου

among them outstanding the shade of that staunch wielder of spears, Porthaon's son.[1]

And when the wondrous hero-child of Alcmena beheld him in his shining armour, first drew he the shrill-twanging string to his bow's end, and then, opening the lid of his quiver, picked out a bronze-headed arrow. But the ghost of Meleager appeared now close before him and spake as one that knew him well, saying, 'Son of great Zeus, stay thou there and calm thy heart, and launch not vainly from thy hands a brute arrow against a dead man's ghost. There's naught to fear.' The princely son of Amphitryon marvelled at his words and said, 'What God or man reared such a scion as this, and where? and who slew him? Sure the fair-girdled Hera will soon send the slayer of such an one against me also—albeit flaxen-haired Pallas, methinks, will look to that.'

Then answered Meleager weeping, 'Hard is it for earthly man to bend the will of a God. Else would my father Oeneus the smiter of steeds have made

[1] Meleager

σεμνᾶς χόλον Ἀρτέμιδος λευκωλένου
λισσόμενος πολέων
τ' αἰγῶν θυσίαισι πατὴρ
καὶ βοῶν φοινικονώτων·
ἀλλ' ἀνίκατον θεὰ
ἔσχεν χόλον· εὐρυβίαν δ' ἔσσευε κούρα
κάπρον ἀναιδομάχαν
ἐς καλλίχορον Καλυδῶ-
ν', ἔνθα πλημύρων σθένει
ὄρχους ἐπέκειρεν ὀδόντι,
σφάζε τε μῆλα βροτῶν
θ' ὅστις εἰσάνταν μόλοι.

ἐπ. γ´ τῷ δὲ στυγερὰν δῆριν Ἑλλάνων ἄριστοι
στασάμεθ' ἐνδυκέως
ἓξ ἄματα σῡνεχέως· ἐπεὶ δὲ δαίμων
κάρτος Αἰτωλοῖς ὄρεξεν,
θάπτομεν οὓς κατέπε-
φνεν σῦς ἐριβρύχας ἐπαΐσσων βίᾳ,
Ἀγκαῖον ἐμῶν τ' Ἀγέλαον[1]
φ[ίλτ]ατον[2] κεδνῶν ἀδελφεῶν
οὓς τέκεν ἐν μεγάροις
πατρὸς Ἀλθαία περικλειτοῖσιν Οἰνέος·

στρ. δ´ [σύν τ' ὤ]λεσε[3] μοῖρ' ὀλοὰ
[πλεῦνα]ς·[4] οὐ γάρ πω δαΐφρων
[παῦσεν] χόλον ἀγροτέρα
Λατοῦς θυγάτηρ, περὶ δ' αἴθωνος δορᾶς
μαρνάμεθ' ἐνδυκέως
Κουρῆσι μενεπτολέμοις·
ἔνθ' ἐγὼ πολλοῖς σὺν ἄλλοις
Ἴφικλον κατέκτανον
ἐσθλόν τ' Ἀφάρητα, θοοὺς μάτρωας· οὐ
γὰρ

cease the wrath of rosebud-wreathèd Artemis, the reverend, the white-armed, when he besought her with the sacrifice of so many goats and red-backèd oxen. But nay, the Goddess-Maiden's wrath was irresistible, and she sped a wide-mighted boar, shameless in battle, into the lawns of Calydon, where on the flood of his strength he went goring the vine-rows and slaying the sheep together with every man that came athwart his way. With a right good will and for six days together did we that were the flower of the Greeks maintain a loathsome warfare against him, and when God gave us Aetolians the mastery, we buried those that were slain by the violent onset of the squealing boar, Ancaeus to wit and Agelaüs the dearest of my trusty brethren whom Althaea bare in the far-famed palace of my father Oeneus; aye, and with them did a dire fate destroy yet others; for Leto's wily[1] huntress-daughter stayed not her wrath, and with a right good will fought we the stubborn Curetes for the tawny hide. And I slew in that fight, among many more, Iphiclus and noble Aphares the swift brethren of my mother;

[1] *or* warlike; the reference is to Artemis

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[1] Kenyon: P αγγελον [2] *E*; φέρτατον is too long [3] *E*; πρὸς δ' or τῶν δ' would be too long [4] Housman

καρτερόθυμος Ἄρης
κρίνει φίλον ἐν πολέμῳ·
τυφλὰ δ' ἐκ χειρῶν βέλη
ψυχαῖς ἔπι δυσμενέων φοι-
τᾷ, θάνατόν τε φέρει
τοῖσιν ἂν δαίμων θέλῃ.
ἀντ. δ' ταῦτ' οὐκ ἐπιλεξαμένα
Θεστίου κούρα δαΐφρων
μάτηρ κακόποτμος ἐμοὶ
βούλευσεν ὄλεθρον ἀτάρβακτος γύνα·
καῖέ τε δαιδαλέας
ἐκ λάρνακος ὠκύμορον
φιτρὸν ἀγκλαύσασα,[1] τὸν δὴ
μοῖρ' ἐπέκλωσέν ποτε[2]
ζωᾶς ὅρον ἁμετέρας ἔμμεν. τύχον μὲν
Δαϊπύλου Κλύμενον
παῖδ' ἄλκιμον ἐξεναρί-
ζων ἀμώμητον δέμας,
πύργων προπάροιθε κιχήσας·
τοὶ δὲ πρὸς εὐκτιμέναν
φεῦγον ἀρχαίαν πόλιν
ἐπ. δ' Πλευρῶνα· μινύνθη[3] δέ μοι ψυχὰ γλυκεῖα·
γνῶν δ' ὀλιγοσθενέων,
αἰαῖ· πύματον δὲ πνέων δάκρυσα τλάμων,
ἀγλαὰν ἥβαν προλείπων.'
φασὶν ἀδεισιβόαν
Ἀμφιτρύωνος παῖδα μοῦνον δὴ τότε
τέγξαι βλέφαρον, ταλαπενθέος
πότμον οἰκτίροντα φωτός·
καί νιν ἀμειβόμενος
τοῖ'[4] ἔφα·[5] 'Θνατοῖσι μὴ φῦναι φέριστον

for hardy-hearted Ares distinguisheth not a friend in war, and the javelins go and come blindly from the hand 'gainst the lives of the foemen, and bring death to whom God will.

'With no thought of this, my ill-starred mother,[1] the wily daughter of Thestius, plotted, fearless woman, my destruction, and turned key and took from the carven chest the swiftly-dooming log which Fate had ordained long before to be the bourne of my life.[2] It so fell out that I had overtaken before the walls of their ancient well-built city of Pleuron, whither they fled, the faultless figure of a man, to wit Daïpylus' valiant son Clymenus, and was in act to slay, when sweet life went faint within me and I felt strength fail—ah me!—and with my last breath wept my woe for the glorious youth that I must leave behind me.'

'Tis said that then for the only time was the eyelid of Amphitryon's son, that never feared war-cry, wetted with a tear, because he pitied the fate of that suffering wight; and he answered him, 'Best were it for mortals never to be born nor ever

[1] Althaea [2] *i.e.* burnt the log whose life was fated to go with her son's, cf. Swinburne *Atalanta in Calydon*

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[1] Brooks, or ἀγκλᾴσασα (Shackle)? P εγκλαυσασα [2] Kenyon: P τοτε [3] Jebb, cf. 32. 90: P μινυνθα [4] Jebb: P τοιδ' with ι erased and ο altered to α [5] Stob. *Fl.* 98. 27

*στρ. ε'* μηδ' ἀελίου προσιδεῖν
φέγγος· ἀλλ' οὐ γάρ τίς ἐστιν
πρᾶξις τάδε μυρομένοις,
χρὴ κεῖνο λέγειν ὅτι καὶ μέλλει τελεῖν.
ἦρά τις ἐν μεγάροις
Οἰνῆος ἀρηϊφίλου
ἔστιν ἀδμήτα θυγάτρων
σοὶ φυὰν ἀλιγκία;
τάν κεν λιπαρὰν ἐθέλων θείμαν ἄκοιτιν.'
τὸν δὲ μενεπτολέμου
ψυχὰ προσέφα Μελεά-
γρου· 'Λίπον χλωραύχενα
ἐν δώμασι Δαϊάνειραν,
νῆϊν ἔτι χρυσέας
Κύπριδος θελξιμβρότου.'
*ἀντ. ε'* λευκώλενε Καλλιόπα,
στᾶσον εὐποίητον ἅρμα
αὐτοῦ· Δία τε Κρονίδαν
ὕμνησον Ὀλύμπιον ἀρχαγὸν θεῶν
τόν τ' ἀκαμαντορόαν
Ἀλφέον Πέλοπός τε βίαν
καὶ Πίσαν, ἔνθ' ὁ κλεεννὸς
ποσσὶ νικάσας δρόμῳ
ἦλθεν Φερένικος ἐς εὐπύργους Συρακόσ-
σας Ἱέρωνι φέρων
εὐδαιμονίας πέταλον.
χρὴ δ' ἀλαθείας χάριν
αἰνεῖν, φθόνον ἀμφοτέραισιν
χερσὶν ἀπωσάμενον,
εἴ τις εὖ πράσσοι βροτῶν.
*ἐπ. ε'* Βοιωτὸς ἀνὴρ τᾷδε[1] φών[ησε γλυκειᾶν][2]
Ἡσίοδος πρόπολος
Μουσᾶν, ὃν ἂν ἀθάνατοι τι[μῶσι, τούτῳ][3]

to look upon the sunlight; but seeing no good cometh of these laments, one should speak of that he is like to accomplish. Is there, I ask thee, in the palace of warrior Oeneus an unwedded daughter like in beauty unto thee? I would fain make such an one my splendid bride.' Whereat the ghost of the stedfast warrior Meleager answered him: 'Deïaneira left I at my home with the green of youth upon her sweet neck, unwitting still of the golden enchantress Cypris.' [1]

O white-armed Calliopè, stay thou here thy well-wrought chariot, and sing now of Zeus Son of Cronus, Olympian captain of the Gods, and of Alpheus' never-wearying flood, of the might of Pelops,[2] and of Pisa, where the feet of the renowned Pherenicus won the race he hath come back from unto embattled Syracuse with a leaf of happiness for Hiero.[3] Now we should thrust envy aside with both hands, and if any man succeed, give praise for truth's sake. On this wise spake a man of Boeotia, Hesiod, servitor of the sweet Muses, 'Whomso the Immortals honour,

[1] Deïaneira compassed H.'s death, cf. 11; the point is that Fate is fulfilled in the end [2] Pelops' grave was in the 'altis' or sacred enclosure of Olympia [3] the garland of wild-olive which was the prize at Olympia

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[1] P ταδε [2] Bruhn [3] ll. 193–4 Housman

καὶ βροτῶν φήμαν ἔπ[εσθαι.]
πείθομαι εὐμαρέως
εὐκλέ̣α̣ κελεύθου γλῶσσαν οὐ[κ ἀποτρα-
πὼν] [1]
πέμπειν Ἱέρωνι· τόθεν γὰρ
πυθμένες θάλλουσιν ἐσθλ[οί,] [2]
τοὺς ὁ μεγιστοφύτωρ [3]
Ζεὺς ἀκινήτους ἐν εἰρήν[ᾳ φυλάσσοι.] [4]

## 34 (vi)

### Λάχωνι Κείῳ
### [παιδὶ] σταδιεῖ Ὀλύμπια

στρ. α′ Λάχων Διὸς μεγίστου
λάχε φέρτατον πόδεσσι
κῦδος ἐπ᾽ Ἀλφε̣ο̣ῦ προχοαῖς [· ἄμετρα,] [5]
δι᾽ ὅσσα πάροιθεν
ἀμπελοτρόφον Κέον
ἄεισάν ποτ᾽ Ὀλυμπίᾳ
πύξ τε καὶ στάδιον κρατεῦ-
σαν στεφάνοις ἐθείρας
στρ. β′ νεανίαι βρύοντες·
σὲ δὲ νῦν ἀναξιμόλπου
Οὐρανίας ὕμνος ἕκατι νίκας,
Ἀριστομένειον
ὦ ποδάνεμον τέκος,
γεραίρει προδόμοις ἀοι-
δαῖς, ὅτι στάδιον κρατή-
σας Κέον εὐκλέϊξας.

[1] *E*, cf. 38. 26 (οὐκ ἐκτὸς δίκας would surely have been thought cacophonous) [2] *K* [3] *E*: P -πατωρ [4] Wil, Platt [5] *E*; gives a good contrast between πάροιθεν here and σὲ δὲ νῦν below; the ode is divided into 3 parts of 3, 6, 7 ll.

the good report of men doth follow him also. Readily am I persuaded[1] to send Hiero a faming voice without swerving from the path,[2] for from such praise spring good stocks which I pray the Great Gardener may keep undisturbed in peace.[3]

## 34 (vi)

### For Lachon of Ceos

### Victor in the [Boys'] Foot-race at Olympia[4]

The feet of Lachon have gotten him of most great Zeus the best of glories at the outpourings of Alpheus.[5] Past number are the deeds for which young men with wreaths thick upon their locks have sung erstwhile at Olympia for victories of vine-rearing Ceos in ring and in race-course. And now a hymn of Urania queen of song is chanted before thy house, O wind-footed son of Aristomenes, in honour of the victory in the foot-race with which thou hast given Ceos fame.[6]

[1] Hiero had evidently asked for the ode [2] *i.e.* 'my praise is not more than the truth' (exaggeration would invoke Nemesis against the person praised) [3] metaphor prob. from vine-cuttings or slips, which if they 'take' well are left to become trees, cf. Alc. *Ox. Pap.* 1788. 15. ii. 19; Bacchylides calls his native Ceos ἀμπελοτρόφος and doubtless knew the process well (34. 5) [4] B.C. 452; cf. *Oxyrh. Register Ox. Pap.* 222, where the name is given as Λάκων (see on 29 init.); the Cean inscription gives Λαχων Αριστομενεος σταδιον twice among the *Nemean* victories [5] an untranslatable play upon the name Lachon suggests a happy omen [6] the ode seems to have been performed as a greeting to the victor when he returned to Ceos

## 35 (vii)

τῷ αὐτῷ

στρ. Ὦ λιπαρὰ θύγατερ Χρόνου τε καὶ
Νυκτός, σὲ πεντήκοντα μ[ῆνες, Ἁμέρα,][1]
ἑκκαιδεκάταν ἐν Ὀλυμπ[ίᾳ κελεύου-]
[σιν] βαρυβρ[όμοιο Ζηνὸς] ἕκατι[2]
[ἐ]ντὸς αἱμα[σίας κλεεννὰς]
κρίνειν τα[χυτᾶτά τε][3] λαιψηρῶν ποδῶν
Ἕλλασι καὶ γυίων ἀρισταλκὲς σθένος·
ᾇ δὲ σὺ πρεσβύτατον νείμῃς γέρας
νίκας, ἐπ' ἀνθρώποισιν εὔδοξος κέκλη-
ται καὶ πολυζήλωτος. Ἀρ[ιστομένει]ον[4]
[εὖ]τ' ἐκόσμη[σας στε]φάν[οισι Λάχω]να,
*e.g.*[5] [δὴ τότε που κί]χε Χαιρόλαν [γαί-]
[ας ἔνερθε κεί]μενον εὐσεβ[ὲς]
[ἵαμ' ἐπ' ὀϊζ]ύῳ θαν[άτῳ] δ[αμασιστ]όμῳ[6]
[– ᴗ – ᴗ]ιλ[.]ι πατρίδος
[– ᴗ – ᴗ – ᴗ]νεοκρίτου
[ ]ν ἄτεκνον
ἀντ.

(*first* 8 *lines of the antistrophe lost; then* 9 *mutilated lines containing* παῖδας Ἑλλά-[[νων], [Κέον? πο]-λυάμπελ[ον], [ἀκήρ]ατον ὕμν[ον], Ζηνὸς ἐν; *then the first* 3 *lines of the epode lost*)

[1] ll. 2–5 *E*, *C.R.* 1923. 148 (μῆνες *J*) [2] frags. 29 and 33 (*K*) belong here (*E* and Lamacraft) [3] P must have omitted τα [4] ll. 10–11 Housm. et al. (εὖτ' *E*): Ἀρ. patronymic as in Boeotian (no room for παῖδα in 11) [5] *E*, but junction of ll. 12–17 with 11 and placing of ll. 26–34, though probable, is not certain [6] must have been compressed as εὔδοξος κέκλη- (9); cf. 11. 19, 31. 23, 40. 50

## 35 (vii)

### For the Same

Thou radiant daughter of Time and Night, fifty months command thee, Day that art sixteenth at Olympia,[1] by favour of deep-rumbling Zeus to judge for Greece within a far-famed wall[2] both speed of nimble foot and pre-eminent might of limb; and to whomsoever thou mayst award the chiefest meed of victory, he is forthwith called famous and much-envied among men. When thou gavest the wreath's adornment unto Lachon son of Aristomenes [O then sure came unto] Chaerolas [in the earth] below a pious [medicine against] Death, that woeful silencer of lips[3]

(3 *mutilated lines containing* . . fatherland . . newly decided . . childless; *then* 8 *lines lost; then* 9 *mutilated lines containing* . . sons of the Greeks . . [Ceos' isle] of many vines . . a pure hymn of praise . . Zeus; *then* 3 *lines lost*)

[1] months were local in Greece; 50 and 49 lunar months, alternately, separated the successive Olympic festivals, which lasted from the 11th to the 16th of the Elean months Apollonius or Parthenius. The boys' events took place on the 14th, but the great banquet at the Prytaneum was on the last day, and it was then prob. that this ode was performed [2] of the Altis [3] Chaerolas (for the name cf. Bechtel *Gr. Personennamen*, p. 463) seems to have been a kinsman, perh. grandfather, of the winner; somewhat as in Pind. *P.* 5. 98 ff., the winner's wreath of victory, like an offering to the dead, gives his kinsman, who would have praised him but for death, temporary resurrection, as Pindar's ode gave it to the ancestors of Arcesilas

ἐπ. Πυθῶνά τε μηλοθύταν
ὑμνέων Νεμέαν τε καὶ Ἰσθμόν.
γᾷ δ' ἐπισκήπτων χέρα
κομπάσομαι· σὺν ἀλα-
θείᾳ δὲ πᾶν λάμπει χρέος·
οὔτις ἀνθρώπων κ[αθ' Ἕλλα-] [1]
νας σὺν [2] ἅλικι χρόνῳ
παῖς ἐὼν ἀνήρ τε π[λεῦ-]
νας ἐδέξατο νίκας.
ὦ Ζεῦ κεραυνεγχές, κα[ὶ ἐπ' ἀργ]υροδίνα [3]
ὀχθαῖσιν Ἀλφειοῦ τελέσ[ας μεγ]αλόκλεας
θεοδότους εὐχάς, περὶ κρ[ᾶτί τ' ὀ]πά[σσα]ς
γλαυκὸν Αἰτωλίδος
ἄνδημ' ἐλαίας
ἐν Πέλοπος Φρυγίου
κλεινοῖς ἀέθλοις.

## 36 (viii)

### Αὐτομήδει Φλειασίῳ

### πεντάθλῳ Νέμεα

στρ. α' Δόξαν, ὦ χρυσαλάκατοι Χάριτες,
πεισίμβροτον δοίητ', ἐπεὶ
Μουσᾶν γε [4] ἰοβλεφάρων θεῖος προφάτας
εὔτυκος Φλειοῦντά τε καὶ Νεμεαίου
Ζηνὸς εὐθαλὲς πέδον
ὑμνεῖν, ὅθι [5] μηλοδαΐκταν
θρέψεν ἁ λευκώλενος
Ἥρα περικλειτῶν ἀέθλων
πρῶτον Ἡρακλεῖ βαρύφθογγον λέοντα.

. . . singing of Pytho and her sacrifices, and of Nemea also and Isthmus.[1] I will lay hand to earth and make boast—and truth alone can set any matter in the light—that none ever, boy or man, hath received more triumphs among the Greeks in an equal time. O Zeus whose spear is the levin-bolt, on the banks of silver-eddied Alpheus too hast thou granted his prayers in a fulfilment famousing and God-given, and bestowed about his head the grey anadem of Aetolian olive[2] in the renownèd jousts of Phrygian Pelops.

## 36 (viii)

### For Automedes of Phlius

### Victor in the Five-Events at Nemea

Ye Graces of the golden distaff, deign to bestow the repute that winneth men; for a divine spokesman of the violet-eyed Muses[3] is ready to sing praise of Phlius and the thriving plain of Nemean Zeus, where white-armed Hera reared the ravening roaring lion that was the first of Heracles' renownèd labours.

[1] doubtless a list of the winner's victories [2] so called after Oxylus the Aetolian Heracleid 'founder' of Elis [3] the poet

[1] Blass [2] Headlam: P εν [3] ll. 47–9, Blass (ἀργ. Headlam) [4] Blass: P τε [5] Kenyon: P ὅτι

ἀντ. α′ κεῖθι φοινικάσπιδες ἡμίθεοι
πρώτιστον Ἀργείων κριτοὶ
ἄθλησαν ἐπ' Ἀρχεμόρῳ[1] τὸν ξανθοδερκὴς
πέφν' ἀωτεύοντα[2] δράκων ὑπέροπλος,
σᾶμα μέλλοντος φόνου.
ὦ μοῖρα πολυκρατές· οὔ νιν
πεῖθ' Ὀϊκλείδας πάλιν
στείχειν ἐς εὐάνδρους ἀγ[υιάς.]
ἐλπὶς ἀνθρώπων ὑφαιρ[εῖται νόημ]α·[3]
ἐπ. α′ ἃ καὶ τότ' Ἄδραστον Ταλ[αϊονίδαν][4]
πέμπεν ἐς Θήβας Πολυνείκεϊ πλαγκ[τῷ
βοαθόον.][5]
κείνων ἀπ' εὐδόξων ἀγώνων
ἐν Νεμέᾳ κλεινοὶ βροτῶν
οἳ τριετεῖ στεφάνῳ
ξανθὰν ἐρέψωνται κόμαν.
Αὐτομήδει νῦν γε νικά-
σαντί νιν δαίμων ἔδωκεν.

στρ. β′ πενταέθλοισιν γὰρ ἐνέπρεπεν ὡς
ἄστρων διακρίνει φάη[6]
νυκτὸς διχομηνίδος εὐφεγγὴς σελάνα·
τοῖος Ἑλλάνων δι' ἀπείρονα κύκλον
φαῖνε θαυμαστὸν δέμας,
δισκὸν τροχοειδέα ῥίπτων
καὶ μελαμφύλλου κλάδον
ἀκτέας ἐς αἰπεινὰν προπέμπων
αἰθέρ' ἐκ χειρὸς βοὰν ὤρινε[7] λαῶν

[1] P αθλησανπαρχ. (no trace of correction of π to επ) [2] Neil: P ασαγεύοντα [3] Blass (not seeing, however, that ]α is visible): Jebb's προνοίας is too long [4] Kenyon [5] E: Blass' ]προξεν[ belongs to l. 76; cf. Ionic βωθέω, Aeol. βᾱθόημι, Hoffm. *Gr. Dial.* 3. 370, 2. 296 [6] With some hesitation I

There the crimson-shielded demi-gods that were the flower of the Argives held the earliest jousts, held them for the sake of Archemorus slain in slumber by a huge and yellow-eyed serpent, an omen of coming slaughter.[1] Yet O thou powerful Fate! The son of Oïcles[2] could not prevail on them to march back unto their populous streets. Hope robbeth men of their understanding; and then too it was she that sent Adrastus son of Talaüs to Thebes for to aid the wandering Polyneices. From those renownèd jousts at Nemea comes fame to any mortal that crowneth flaxen hair with wreath biennial;[3] and now God hath given the same to the victorious Automedes. For he was conspicuous among the five-event-men even as the brilliant Moon of the mid-month night surpasseth the stars in radiance; aye even thus shone the marvellous figure of him amid the vast ring of Greeks, as he hurled the rounded quoit or evoked the people's shouts at the launching of a branch of the dark-leaved elder into high heaven,

[1] Archemŏrus, the infant son of Lycurgus king of Nemea, when his nurse left him to show a spring to the Seven Warriors as they passed on their way from Argos to Thebes, was killed by a serpent; whereupon they returned, buried him, and founded the Nemean Games in his honour [2] Amphiaraüs the seer with the Seven on their expedition against Thebes [3] the Nemean Games were held in the 2nd and 4th years of each Olympiad

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keep P's reading, which (cf. Manil. i. 471 and Housman's note), if right, means 'distinguishes the magnitudes of the stars,' *i.e.* leaves only the brightest ones visible; an alternative is to read διακρίζει φάει 'surpasses the stars in brightness' (which in either case must be the general intention of the passage, and is therefore given opposite) and compare Aesch. *Cho.* 932 αἱμάτων ἐπάκρισε and Sch., Hesych. ἐπήκρισεν [7] Housman: P ωτρυνε

ἀντ. β′ ἢ τελευτάσας ἀμάρυγμα πάλας·
τοίω[ς ὑπερθ]ύμῳ σθένει[1]
γυια[λκέα σώ]ματα π[έντ'] αἴᾳ πελάσσας[2]
ἵκετ' ['Ασωπὸ]ν[3] παρὰ πορφυροδίναν,
τοῦ κλέος πᾶσαν χθόνα
ἦλθεν καὶ ἐπ' ἔσχατα Νείλου·
ταί τ' ἐπ' εὐναεῖ πόρῳ
οἰκεῦσι Θερμώδοντος ἐγχέων
ἵστορες κοῦραι διωξίπποι' Ἄρηος,
ἐπ. β′ σῶν, ὦ πολυζήλωτε ἄναξ ποταμῶν,
ἐκγόνων[4] γεύσαντο καὶ ὑψιπύλου Τροίας ἕδος·
στείχει δι' εὐρείας κελεύθου
μυρία πάντᾳ φάτις
σᾶς γενεᾶς λιπαρο-
ζώνων θυγατρῶν, ἃς θεοὶ
σὺν τύχαις ᾤκισσαν ἀρχα-
γοὺς ἀπορθήτων ἀγυιᾶν.
στρ. γ′ τίς γὰρ οὐκ οἶδεν κυανοπλοκάμου
Θήβας ἐΰδμα[τον πόλι]ν,
e.g.[5] [ἢ τὰν μεγαλώνυ]μον Αἴγιναν, μεγίστου
[Ζηνὸς ἃ ζευχθεῖσα λ]έχει τέκεν ἥρω,
[τίς][6] δὲ σώ[τειραν πέδ]ου
[ἦ π]ᾶς βάσανον [Νεμε]αίων
[εὗρεν ὁ ζ]α[τῶν κρι]τ[άς,]
τ[ίς δ' ἔσθ' ὃς Ἅρπινναν κραταιο]ῦ
'Α[ρέως οὐκ οἶ]δ[εν] εὔπεπλον [συ]'[νευνον,]
ἀντ. γ′ ἠ[δὲ Κερκύρ]ᾱν[7] ἑλικοστέφα[νον]
κ[ούραν, τό]σαι τ' ἄλλαι θεῶν[8]

[1] Kenyon–*E* (τοιῷδ' too long) [2] Kenyon–Jurenka; π[ρὸς γ]αίᾳ would also fit [3] Housman et al. [4] Jurenka et al.: P εγγονοι [5] *E* (55 Bl.) [6] P must have added οὐ and (below) read ἦ not ἦι [7] or Κλειώναν? Corcyra,

or his completing the quick sleight of the wrestling-match.[1] Even in such wise did his lofty-hearted might bring to ground strong-limbed bodies five, ere he came to the bank of purple-eddied Asopus, a river the fame whereof is gone into every land, even to the remotest parts of Nile; the prowess of thy offspring,[2] thou much-envied prince of streams, was tasted by the cunning spearwomen children of charioting Ares,[3] that dwell nigh the fair flood of Thermodon,[4] yea and by the towering dwelling-place of Troy; by a wide path everywhere marcheth the measureless bruit of thy family of bright-girdled daughters,[5] whom Gods so happily stablished as captains of city-ways unravageable. For who knoweth not the well-built city of the dark-haired Thebè, or Aegina [of great *e.g.* name] who bore a hero [6] in wedlock with most great Zeus? Who knoweth not her [7] that watcheth o'er the land where every man [that seeks judgment findeth] the test given by the Nemeans? [And who but knows Harpinna,[8]] the fair-robed bed-fellow [of Ares,] and [Corcyra [9] damsel] of the twining wreath, aye and other the modest maids that were bedded

[1] *i.e.* quoit, javelin, and wrestling; the other two events of the pentathlon were the jump and the foot-race, in which Automedes apparently failed; three events were enough to secure victory (Aristid. 3. 339) [2] Telamon, Aias, Achilles, Neoptolemus [3] the Amazons [4] in Pontus [5] the daughters of Asopus, of whom we here have a partial list, are the subject of a poem by Corinna (33) [6] Aeacus [7] Nemea [8] mother of Oenomaüs [9] *or perh.* Cleonè, *see opp.*

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however, completes the list of the five 'Daughters' dedicated at Olympia by the Phliasians (Paus. 5. 22. 5), and for -ᾱν cf. ἀλαθείᾱ 12. 204 [8] ll. 63–65 Jebb (P must have had τοσσαι and ευναισιν)

ε[ὐναῖς ἐδ]άμησαν ἀριγνώτοις παλαιοῦ
[παῖδες αἰ]δοῖαι ποταμοῦ κελάδοντος,
e.g.[1] [οὗ νῦν ἀγλα]ὰν πόλιν
[κῶμοί τ' ἰαχοῦ]σί τε νίκα[ν]
[βαρβίτοις αὐ]λῶν βοαὶ
[τίουθ'[2] ὁμιλο]ῦσαι ; μά̣λ̣ι̣[στα]
[Ζηνὶ χρή μ' ἀεὶ φέρειν Ἥρᾳ τ]ε̣ τ̣[ιμ]ά̣ν,
ἐπ. γ΄ [κούραν δ' ἔπειτα Ζηνὸς ἐρισθέ]νεος
[χρ]υσέα[ν τι]θέντα ἰόπλοκον εὖ εἰπεῖν [Κύπριν,][3]
[μ]άτ[ειραν ἀγ]νάμπτων ἐρώτων·[4]
e.g.[5] [νῦν δὲ καὶ κλε]ινὰν βροτοῖς
[ἵνα τεῶν με]λέων
[εὐαγορεῦντα] πρόξεν[ον,][6]
[Αὐτόμηδες, να]σ̣ιώταν[7]
[ἧκ' ἀερσίφθογγο]ν ὕμνον,[8]

στρ. δ΄ [ὅς κεν ἐμψύχῳ] καὶ ἀποφθιμένῳ[9]
[σοὶ πάντ' ἀν' ἄτ]ρυτον χρόνον
[τοῖσίν τ' ἐ]πιγινομένοις αἰεὶ πιφαύσκοι
[σὰν Νε]μέᾳ νίκαν. τό γέ τοι καλὸν ἔργον
γνησίων ὕμνων τυχὸν
ὑψοῦ παρὰ δαίμοσι κεῖται·
σὺν δ' ἀλαθείᾳ βροτῶν
κάλλιστον, εἴπ̣[ερ καὶ θάνῃ τις,][10]
λείπεται Μουσ[ᾶν μελιγλώσσων ἄθυ]ρμα.
ἀντ. δ΄ εἰσὶ δ' ἀνθρώ[πων ἀρεταῖσιν ὁδοὶ]
πολλαί· διακρίνει δὲ θεῶν
βουλὰ [τὸ κρυβησό]μενον νυκτὸς [δνόφοισιν·]
e.g. [τὸν δὲ χείρω τ' ἄγα]γε καὶ τὸν ἀρείω
[Ζηνὸς αἶσ' εὐρυκτύ]που·[11]
[τυφλὸς δ' ὁ πρὸς ἐσθλά τ' ὁδ]εύσων[12]

so illustriously with Gods, daughters all of the ancient
*e.g.* sounding river[1] [whose splendid] city[2] [is now honoured by revellings] and the acclaim of flutes [consorting with lyres that cry] victory?

[To Zeus and Hera first must I ever bring honour,[3] but the next place in] my praise belongs to the golden violet-tressèd [Cypris, mother[4]] of relentless loves; [and now also], to champion [in fair speech the strength of thy] limbs, [Automedes, I have sent a voice-rousing island hymn, [which in thy life] and after thy death shall tell [both to thee and thy] descendants for endless time the tale of [thy] Nemean triumph. A noble feat that hath won lawfully-begotten songs of praise is laid up in the house of
*e.g.* the Gods on high;[5] and if [a man should die], the fairest playthings [of the sweet-voiced] Muses are left him when they are made of men's true words. Many lie [the roads unto] human [prowess,] and 'tis Heaven's will that decrees [what shall be hidden in
*e.g.* the glooms] of night; [the doom that is given of wide-thundering Zeus leadeth weak and strong alike; [as blind is he that shall travel towards good things as

[1] Asopus [2] Phlius [3] Pausanias 2. 13. 4 speaks of a temple of H. at Phlius [4] *or* framer; the ref. probably is to Bacchylides' infatuation for the victor [5] as this ode might be in an earthly temple, like Pindar's to Diagoras of Rhodes, *Ol.* 7 (Arg.)

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[1] Jebb–*E* [2] Doric 3rd pers. pl. cf. 13. 10 [3] ll. 72–3 Blass–*E* [4] we should expect mention of Hebe (Str. 8. 382) but *καὶ μ]ατ[έρ'* is impossible even supposing *καί* to have been omitted, or written in the previous line: for *μάτειρα* cf. Synes. (who read the Lyric Poets, cf. Sa. 154) *H.* 326 d [5] *E* [6] fr. 35 (*K*) belongs here (*E*) [7] Blass [8] *E* [9] ll. 79–82 *E* (79), Kenyon–*E* (80, 81), Kenyon–Blass–Headlam (82) [10] ll. 86–96 Jebb–*E* [11] *ὀρσικτ.* is too short [12] *φυτεύσων* impossible because *τ* would be partly visible

*e.g.* [χὼ πρὸς ἄλλα, πρὶν μολεῖν]
[ἐς πεῖραν· ὤπασσαν δὲ π]αύροις
[ἀν]δρ[άσιν Μοῖραι συνίεσθαι] τὸ μέλλον.
ἐπ. δ' ὔμμιν δ[ὲ καὶ Δάματρος ἔ]δ̣ωκε χάριν [1]
καὶ Διων[ύσου Κρονίδας] θεοτίματον πόλιν
ναίειν ἀπορ̣[θήτους θαλ]εῦντας.
χρυσεοσκάπτρ[ου Διὸς]
[ὅς] τι καλὸν φέ[ρεται]
[πᾶς] αἰνέοι· Τιμοξ[ένου]
παιδὶ σὺν κώ̣[μοις ἁμαρ-] [2]
[τέ]οιτε πεντ[άθλου ἕκατι.]

## 37 (ix)

### [᾽Αγλάῳ ᾽Αθηναίῳ δρομεῖ ῎Ισθμια]

στρ. α' [Φή]μα, σὺ γὰρ ἀ[μφ' ἀρετᾷ θνατῶν ἐ]π̣οιχνεῖς [3]
[φῦ]λα καὶ πᾶσ̣[ιν πιφαύσκεις] [4]
[τοῖσι] μελαμβ̣α̣[θέος] [5]
[γαίας ὑ]πὸ κευ̣[θομένοις, ὅσ-]
[σοι γέ]νωντ' ἄν̣[δρες κλυτοί τι] [6]
[πάντι χ]ώ̣ρ̣ῳ ξυνόν, ὅτι χρῦ[σέαν ἴδον εὔ-]
ο[λβο]ν ὀφθαλμοῖσιν [ἄθλων]
π[αῦλ]αν ἀπράκταν γ̣α̣[λ]η̣ν̣[οῖς,]
᾽Α[γλ]α̣ῷ̣ [7] καὶ νῦν κασιγνήτας ἀκοίτας
νασιῶτίν <μ'> [8] ἐκίνησεν μέλισσαν,
ἀντ. α' [ἀ]χ̣ε̣ιρὲς [9] ἵν' ἀθάνατον Μουσᾶν ἄγαλμα

[1] P ὕ]μμι: ll. 97–102 Jebb [2] ll. 103-4 Blass [3] Blass [4] Jebb [5] *sic*: ll. 3–9 *E* (3, 8 end), Blass–*E* (4, 5), Blass (6 πάντι χώρῳ, 9), Jebb (6, 7 but νίκαν at end, 8 παῦλαν), Crusius (7) [6] or comparing ll. 6 and 51, γένωνται [φαίδιμοί τι], breaking Maas's law? [7] prob. P orig. had αγλαοι; correc-

*e.g.* he that shall make for evil, ere he come to the trial; and the Fates have given but] few men [power to read] the future.

To you of Phlius, for sake of [Demeter] and Dionysus,[1] [the Son of Cronus] hath given, for you to dwell [and thrive in] ever unravaged, a city respected of the Gods. Whoso winneth an honour of golden-sceptred Zeus, him let all men praise. With songs of revelry follow ye, I pray, the son of Timoxenus, for his victory in the five-events.

## 37 (ix)

### For Aglaüs of Athens, Winner of Foot-races at the Isthmus

O Rumour, who visitest the tribes of men for prowess' sake, and to all that lie hid in the black deeps of earth proclaimest of him that wins renown in aught common to all lands,[2] that he hath seen with calm eyes the golden restful surcease of his toil,[3]—so now for Aglaüs his sister's spouse hath moved this shrill-voiced island bee,[4] that so an immortal offering of the Muses, an offering not made with

[1] for these Gods at Phlius cf. Paus. 2. 13. 5 ff. [2] ὅσσοι—or rather its unexpressed antecedent—and ὅτι below go with πιφαύσκεις on the Greek principle illustrated by 'I know thee who thou art' [3] his eyes are calm because he has won [4] the poet, paid by the brother-in-law; κινέω is used of getting one of a company to sing or speak, cf. Plat. *Lys.* 223 a

tion would not now be visible, but the circumflex is clear: cf. for the name *Anth. Pal.* 7. 78 [8] *E*; the Greeks were less apt to speak of themselves allusively, and μ' mends the metre [9] Blass

ξυνὸν ἀνθρώποισιν εἴη
χάρμα, νέαν[1] ἀρετὰν
μανῦον ἐπιχθονίοισιν
ὁσσά<κις> Νίκας ἕκατι
ἄνθεσι ξανθὰν ἀναδησάμενος κεφαλὰν
κῦδος εὐρείαις Ἀθάναις
θῆκεν[2] Οἰνείδαις τε δόξαν.
ἐν Ποσειδᾶνος περικλειτοῖς ἀέθλοις
[εὐθὺς ἔνδειξ]εν[3] Ἕλλασιν ποδῶν ὁρμὰν ταχεῖαν·

ἐπ. α′ αὖτ[ε μὰν[4] οὔ]ροισιν ἔπι σταδίου
θερμ[ὰν ἔτι ]πνέων ἄελλαν
ἔστα, [δίανε]ν δ' αὖτε[5] θατήρων ἐλαίῳ
φάρε[' ἐς εὔθροο]ν ἐμπίτνων ὅμιλον,[6]
τετρ[αέλικτο]ν ἐπεὶ
κάμψ[εν δρό]μον. Ἰσθμιονίκαν
δίς ν[ιν ἀγκ]άρυξαν εὐβού-
λων [ἀεθλάρχ]ων προφᾶται·

στρ. β′ δὶς δ' ἐ[ν Νεμέ]ᾳ[7] Κρονίδα Ζηνὸς παρ' ἁγνὸν
βωμό[ν· ἁ κλει]νά τε Θήβα
δέκτ[ο νιν ε]ὐρύχορόν
τ' Ἄργος [Σικυώ]ν τε κατ' αἶσαν·
οἵ τε Π[ελλάν]αν νέμονται,
ἀμφί τ' Εὔβοιαν πολ[υλάϊο]ν, οἵ θ' ἱερὰν
νᾶσο[ν Αἴγιν]αν. ματεύει
δ' ἄλλ[ος ἀλλοί]αν κέλευθον
ἄντι[να στείχ]ων[8] ἀριγνώτοιο δόξας
τεύξεται, μυρίαι δ' ἀνδρῶν ἐπιστᾶμαι πέλονται·

[1] *E*: P τεαν, but cf. l. 9 (the accepted change of person is

hands, should be a joy common to all mankind, telling to the world a new achievement, telling how many times he hath made honour for spacious Athens and glory for the children of Oeneus[1] by binding his flaxen head with flowers by grace of Victory. In the illustrious jousts of Poseidon he straightway showed the Greeks the swift onrush of his feet; aye, while he yet breathed a hot storm of breath he nevertheless stood a second time at the bounds of the course,[2] and a second time wetted the raiment of the lookers-on with the oil from his body as he fell into the cheering crowd when he finished the four-round race. Twice did the spokesmen of the wise umpires proclaim him victor at Isthmus, and twice also have they proclaimed him beside the holy altar of Zeus Son of Cronus at Nemea. And famous Thebè gave him due welcome, and spacious Argos also and Sicyon, and they that dwell at Pellana and amid the cornfields of Euboea and in the sacred island of Aegina.[3]

Various are the paths men seek that shall lead them to conspicuous fame, and ten thousand the knowledges of man; for one thriveth in golden

[1] son of Pandion and name-hero of one of the Attic 'tribes' [2] ready to start [3] this refers to his previous victories at the Theban Heracleia or Iolaia; at the Argive Heraia and the Sicyonian Pythia; at the Pellenaean Theoxenia; at the Euboean Geraestia or Amarynthia; at the Aeginetan Heraia or Aeaceia (Jebb)

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surely impossible without a voc. to mark it) [2] *E*: P *θηκας* [3] *E*: P *]ας* [4] *E* (*οὔροισιν* Bl.) [5] sugg. Jebb: in P *δ' αἶξε* is corrected to *δ'αὖτε* (*δίανεν* having been corrupted to *διά νιν*? *E*) [6] ll. 24–28 Kenyon (24), Platt (25, 28), Jebb (26, 27) [7] ll. 29–36 Kenyon [8] Blass

*ἀντ. β'* ἢ γὰρ σοφὸς ἢ Χαρίτων τιμᾶν λελογχὼς
ἐλπίδι χρυσέᾳ τέθαλεν,
ἤ τινα θευπροπίαν
εἰδώς· ἕτερος δ' ἐπὶ πᾶσι[1]
ποικίλον τόξον τιταίνει·
οἱ δ' ἐπ' ἔργοισίν τε καὶ ἀμφὶ βοῶν ἀγέλαις
θυμὸν αὔξουσιν. τὸ μέλλον
δ' ἀκρίτους τίκτει τελευτάς,
πᾷ τύχα βρίσει. τὸ μὲν κάλλιστον, ἐσθλὸν[2]
ἄνδρα πολλῶν ὑπ' ἀνθρώπων πολυζήλωτον
εἶμεν·
*ἐπ. β'* οἶδα καὶ πλούτου μεγάλου δύνασιν,
ἃ καὶ τὸν ἀχρεῖον τίθησι
χρηστόν. τί μακρὰν γλῶσσαν ἰθείας[3] ἐλαύνω
ἐκτὸς ὁδοῦ; πέφαται[4] θνατοῖσι νίκας
[ὕστε]ρον[5] εὐφροσύνα·
*e.g.*[6] αὐλῶν [καναχαῖσι λυρᾶν τε]
μειγν[ύμεν κώμους τίοντα]
χρή τιν[' Ἀγλαοφῶντος υἱόν.]

## 38 (x)

### Ἀλεξιδάμῳ Μεταποντίνῳ

### παιδὶ παλαιστῇ Πύθια

*στρ. α'* Νίκα γλυκύδωρ', [ὑπάταν γὰρ][7]
σοὶ πατ[ὴρ ὤπασσε τιμὰν]

[1] Blass = κτήσει: P παισι [2] Wilamowitz: P has εσελων for ἐσθλῶν [3] Housman: *P* ιθυσας [4] = πέφανται [5] Kenyon [6] *E* (γλυκεῖαν would be unmetrical) [7] ll. 1–7 partly restored from paraphr. Stob. *Fl.* 3 ap. Ursin. *Carm. Illustr. Fem.* (1568) Βακχυλίδης δὲ τὴν Νίκην γλυκύδωρόν φησι καὶ ἐν πολυχρύσῳ Ὀλύμπῳ Ζηνὶ παρισταμένην κρίνειν τέλος ἀθανάτοις τε καὶ θνητοῖς ἀρετῆς, otherwise by *E* (l. 1), Jebb (2–3)

hope because he hath skill or hath honours of the Graces or is versed in divination, another bendeth a wily bow at pelf, others again exalt their spirits upon works of the field and with herds of kine.[1] The future brings forth issues inscrutable; we know not on which side Fortune's scale will sink. The fairest of things is, that a good man be envied much of many, albeit I know the great power also of wealth, which turneth to account even the unprofitable. But why do I drive a long story outside of the straight course?[2] After victory comes mirth. [With the din] of flute [and lyre] let us mingle [songs of revelry in honour of the son of Aglaophon].[3]

## 38 (x)

### For Alexidamus of Metapontion

### Victor in the Boys' Wrestling-Match at Pytho

O Victory, giver of sweet things, who [hast exceeding honour] of the high-throned Father [of

[1] cf. Solon. 13. 43–54 [2] a Greek audience could hardly fail to take μακράν with γλῶσσαν; Bacchylides uses γλῶσσα 33. 195 for a song or story, when he 'sends a tongue' to Hiero; so the 'long tongue' here need not have been grotesque; cf. κακὴ γλῶσσα for 'slander' [3] the general drift of the sentence is clear, but restoration doubtful because the (dead, cf. l. 3) father's name was almost certainly here (cf. 36. 102) and we do not know it; the victor's name is short for *e.g.* Aglaophemus, his father's might well be a compound of the same adj.

ὑψίζυ[γος Οὐρανιδᾶν,]
ἐν πολυχρύσῳ δ' Ὀλύμπῳ
Ζηνὶ παρισταμένα
κρίνεις τέλος ἀθανάτοι-
σίν τε καὶ θνατοῖς ἀρετᾶς,
ἔλλαθι [βαθυ]πλοκάμου [1]
κούρα [Στυγὸς ὀρ]θοδίκου·[2] σέθεν γ' ἕκατι [3]
καὶ νῦν Μεταπόντιον εὐ-
γυίων κατέχουσι νέων
κῶμοί τε καὶ εὐφροσύναι θεότιμον ἄστυ,
ὑμνεῦσι δὲ Πυθιόνικον
παῖδα θαητὸν Φαΐσκου.

ἀντ. α' ἱλέῳ νιν ὁ Δαλογενὴς υἱ-
ὸς βαθυζώνοιο Λατοῦς
δέκτο βλεφάρῳ· πολέες
δ' ἀμφ' Ἀλεξίδαμον ἀνθέων
ἐν πεδίῳ στέφανοι
Κίρρας ἔπεσον κρατερᾶς
ἦρα παννίκοιο πάλας·
οὐκ εἶδέ νιν ἀέλιος
κείνῳ γε σὺν ἄματι πρὸς γαίᾳ πεσόντα.
φάσω δὲ καὶ ἐν ζαθέοις
ἁγνοῦ Πέλοπος δαπέδοις
Ἀλφεὸν παρὰ καλλιρόαν, δίκαν κελεύθου [4]
εἰ μή τις ἀπέτραπεν ὀρθᾶς,
παγξένῳ χαίταν ἐλαίᾳ

ἐπ. α' γλαυκᾷ στεφανωσάμενον
πορτίτροφον [ἂν πεδι]'[ον πάτ]ραν θ' ἱκέσθαι.[5]
[οὔ τις Ὀλυμπιάδων] [6]
παῖδ' ἐν χθονὶ καλλιχόρῳ
ποικίλαις τέχναις πέλασσεν,

Heaven's children], and standest beside Zeus in golden Olympus to judge the issue of prowess both for God and for man, be kind, thou daughter of deep-tressèd Styx the guardian of right.[1] 'Tis thy doing that the revelry and mirth of stalwart youths possess Metapontion's God-honoured town to-day, and praise for his Pythian victory the admirable child of Phaïscus. Kindly was the look wherewith the Delos-born Son of deep-girdled Leto received him, and many the garlands of flowers that fell around Alexidamus on Cirrha's plain by reason of the might of his triumphant wrestling;[2] the sun ne'er saw him come to the ground that day. And say it I will, that had not Justice been turned from the straight path, he would have come back to the cattle-rearing plain of his country with his hair crowned with another wreath, with the all-welcoming[3] gray olive won beside fair-flowing Alpheus in the sacred lawns of holy Pelops. [Not that any man] wrought guileful acts upon the lad in the spacious land [of the Olympic Games]; rather was a God the cause; or else was the

[1] it was usual to swear by the Styx [2] the victor was greeted by the spectators with showers of leaves and blossoms (*φυλλοβολία*) [3] *i.e.* the 'events' for which it was the prize were open to all comers

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[1] *ἔλλαθι = ἵληθι*: *βαθυ* Jebb [2] Fennell [3] *γ'* *E*: P *δ'* (cf. 24, where *γε* is a correction of *τε*, and 36. 3 where *τε* remains uncorrected) [4] Herwerden: P *δικας κελευθον* [5] Blass [6] *E*: Jebb's *οὔ τι δόλος κακόφρων* is tautological with *ποικίλαις τέχναις* and leaves *χθονὶ καλλιχόρῳ* unqualified by the necessary genitive

ἀλλ' ἢ θεὸς αἴτιος ἢ
γνῶμαι πολύπλαγκτοι βροτῶν
ἄμερσαν ὑπέρτατον ἐκ χειρῶν γέρας.
νῦν δ' Ἄρτεμις ἀγροτέρα
χρυσαλάκατος λιπαρὰν
[ἁ]μ̣ε̣ρα [1] τοξόκλυτος νίκαν ἔδωκε.
τᾷ ποτ' Ἀβαντιάδας
βωμὸν κατένασσε πολύλ-
λιστον εὔπεπλοί τε κοῦραι,

στρ. β' τὰς ἐξ ἐρατῶν ἐφόβησεν
παγκρατὴς Ἥρα μελάθρων
Προίτου, παραπλῆγι φρένας
καρτερᾷ ζεύξασ' ἀνάγκᾳ·
παρθενίᾳ γὰρ ἔτι
ψυχᾷ κίον ἐς τέμενος
πορφυροζώνοιο θεᾶς,
φάσκον δὲ πολὺ σφέτερον
πλούτῳ προφέρειν πατέρα ξανθᾶς παρέδρου
σεμνοῦ Διὸς εὐρυβία.[2]
ταῖσιν δὲ χολωσαμένα
στήθεσσι παλίντροπον ἔμβαλεν νόημα·
φεῦγον δ' ὄρος ἐς τανίφυλλον
σμερδαλέαν φωνὰν ἱεῖσαι,
ἀντ. β' Τιρύνθιον ἄστυ λιποῦσαι
καὶ θεοδμάτους ἀγυιάς.
ἤδη γὰρ ἔτος δέκατον
θεοφιλὲς λιπόντες Ἄργος
ναῖον ἀδεισίβοαι
χαλκασπίδες ἡμίθεοι
σὺν πολυζήλῳ βασιλεῖ.
νεῖκος γὰρ ἀμαιμάκετον

highest meed reft from his hands by the oft-erring judgments of men.[1] Howbeit he now hath victory of the Huntress Lady of the golden shaft and renownèd bow, Artemis the Assuager,[2] to whom of yore the son of Abas[3] did set up an altar that was the place of many prayers,[4] he and the fair-robed daughters whom almighty Hera had driven in fear from the pleasant house of Proetus, yoking their spirits to an imperious frenzy. For their still-girlish hearts led them to go into the precinct of the purple-zonèd Goddess and boast that their father was far richer than the flaxen-haired consort of the dread wide-mighted Zeus. Whereat in wrath she cast into their breasts a changed spirit, and with dire shrieks they fled to the leafy hills, far from the city of Tiryns and her God-built streets. Nine years had passed since the brazen-bucklered demi-gods that feared not the war-cry had left God-favoured Argos to dwell there, they and their much-envied king. For a relentless quarrel had

[1] Jebb compares Paus. 6. 3. 7: 'The statue of Eupolemus of Elis (at Olympia) is the work of Daedalus of Sicyon, and the inscription upon it records that Eupolemus won the short footrace for men at the Olympic Games and that he was also victorious twice at Pytho and once at Nemea. The following also is told of him:—three of the Hellanodicae or judges stood at the end of the course, of whom two gave the race to Eupolemus and the third to Leon the Ambraciot, who afterwards sued before the council of Olympia the two judges who had given the victory to their fellow-countryman' [2] Artemis was the goddess of Metapontion; the epithet suits the context, she consoles him for losing that victory by giving him this; and it suggests Ἡμερησία, the name under which she was worshipped at Lusi, cf. Paus. 8. 18. 8 [3] Proetus, king of Argos [4] at Lusi in Arcadia

[1] ημερα would not fit the gap [2] gen. (Jebb): the second iota of P's ευρυβίαι is not completed and was doubtless intended to be erased, but forgotten

βληχρᾶς ἀνέπαλτο κασιγνητοῖς ἀπ' ἀρχᾶς
Προίτῳ τε καὶ Ἀκρισίῳ·
λαούς τε διχοστασίαις
ἤρεικον[1] ἀμετροδίκοις μάχαις τε λυγραῖς.
λίσσοντο δὲ παῖδας Ἄβαντος
γᾶν πολύκριθον λάχοντας
ἐπ. β΄ Τίρυνθα τὸν ὁπλότερον
κτίζειν πρὶν ἐς ἀργαλέαν πεσεῖν ἀνάγκαν.
Ζεύς τ' ἔθελεν Κρονίδας
τιμῶν Δαναοῦ γενεὰν
καὶ διωξίπποιο Λυγκέος
παῦσαι στυγερῶν ἀχέων·
τεῖχος δὲ Κύκλωπες κάμον[2]
ἐλθόντες ὑπερφίαλοι κλεινᾷ πόλει
κάλλιστον, ἵν' ἀντίθεοι
ναῖον κλυτὸν ἱππόβοτον
Ἄργος ἥρωες περικλειτοὶ λιπόντες.
ἔνθεν ἀπεσσύμεναι
Προίτου κυανοπλόκαμοι
φεῦγον ἄδματοι θύγατρες·

στρ. γ΄ τὸν δ' εἷλεν ἄχος κραδίαν, ξεί-
να τέ νιν πλᾶξεν μέριμνα·
δοίαξε δὲ φάσγανον ἄμ-
φακες ἐν στέρνοισι πᾶξαι,
ἀλλά νιν αἰχμοφόροι
μύθοισί τε μειλιχίοις
καὶ βίᾳ χειρῶν κάτεχον.
τρισκαίδεκα μὲν τελέους
μῆνας κατὰ δάσκιον ἠλύκταζον ὕλαν,
φεῦγόν τε κατ' Ἀρκαδίαν
μηλοτρόφον· ἀλλ' ὅτε δὴ
Λοῦσον παρὰ καλλιρόαν πατὴρ ἵκανεν,

leapt up from a slight beginning betwixt the brothers Proetus and Acrisius, and these bruised their peoples with feuds that passed the measure of right and with miserable fightings, till at last those peoples had besought the children of Abas that they should divide the fertile land and the younger should found Tiryns ere all fell into grievous plight. Then for the respect he bore unto the race of Danaüs and charioting Lynceus,[1] Zeus Son of Cronus had chosen to give them rest from their hateful woes; and the huge Cyclopes had come and built an exceeding good wall for the famous town, which now those godlike heroes so illustrious did inhabit instead of Argos the famous nurse of steeds. Thence was it that they fled speeding forth, those dark-haired virgin-daughters of Proetus; and their father's heart was seized with pain and his mind smitten with strange thought, and he had plunged a two-edged dagger in his breast had not his spearmen restrained him with assuaging words or force of arm. Meanwhile the maidens wandered wild for thirteen whole months in the thick forest, and fled to and fro in the sheep-walks of Arcady.[2] But when at last their father came to fair-flowing Lusus,[3] he took thereof water

[1] kings of Argos, ancestors of Proetus [2] Jebb compares Paus. 8. 18. 7 for the cave to which they fled and other topographical details [3] a spring near Lusi; folk-etymology doubtless connected *Λοῦσος* with *λούεσθαι* 'to wash'

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[1] Housm: P *ηριπον i.e. ἤρειπον* [2] Platt *κάμοντ'*: Maas *κάμον* | *θέλοντες*

ἔνθεν χρόα νιψάμενος φοι-
νικοκ[ραδέμ]νοιο Λατοῦς
ἀντ. γ′ κίκλῃ[σκε θύγατρ]α̣ βοῶπιν
χεῖρας ἀντείνων πρὸς αὐγὰς
ἱππώκεος ἀελίου,
τέκνα δυστάνοιο λύσσας
πάρφρονος ἐξαγαγεῖν·
'Θύσω δέ τοι εἴκοσι βοῦς
ἄζυγας φοινικότριχας.'
τοῦ δ' ἔκλυ' ἀριστοπάτρα
θηροσκόπος εὐχομένου· πιθοῦσα δ' Ἥραν
παῦσεν καλυκοστεφάνους
κούρας μανιᾶν ἀθέων·
ταὶ δ' αὐτίκα οἱ τέμενος βῶμόν τε τεῦχον
χραῖνόν τέ μιν αἵματι μήλων
καὶ χοροὺς ἵσταν γυναικῶν.
ἐπ. γ′ ἔνθεν καὶ ἀρηϊφίλοις
ἄνδρεσσιν <ἐς> ἱπποτρόφον πόλισμ'[1]
'Αχαιοῖς
ἕσπεο· σὺν δὲ τύχᾳ
ναίεις Μεταπόντιον, ὦ
χρυσέα δέσποινα λαῶν·
ἄλσος τέ τοι ἱμερόεν
Κάσαν παρ' εὔυδρον πρόμων
ἔσθ' ἐσσαμένων,[2] Πριάμοι' ἐπεὶ χρόνῳ
βουλαῖσι θεῶν μακάρων
πέρσαν πόλιν εὐκτιμέναν
χαλκοθωράκων μετ' 'Ατρειδᾶν. δικαίας

[1] Jebb once: P πολιν [2] Shackle–*E*, taking ἔστι with τοι, 'thou hast' (προμων became προμοι from πριαμοι' below; εσθ was lost by haplogr.; πρυμοι was changed to πρόγονοι by a syllable-counter, who took it with Πριάμοιο and altered

and washed him, and besought the ox-eyed daughter of crimson-kerchiefed Leto, lifting his arms to the rays of the careering sun, that she would deliver his children from the hapless frenzy that misled their wits—'and I will offer to thee twenty red-haired oxen that know not the yoke.' She heard his prayer, that beast-pursuing Daughter of a peerless Sire, and prevailing with Hera, made cease the God-abandoned rage of those rosebud-wreathèd maids; and the same straightway made for her a close and an altar, and imbrued it with the blood of sheep and set up dances of women there. From that spot passedst thou, O golden Mistress of peoples, with Achaean warriors unto a horse-rearing citadel, and dwellest now with happy fortune in Metapontion,[1] aye and possessest by Casas' fair stream a delightful grove which those chieftains established for thee[2] when at last by the counsels of the blessed Gods they sacked the well-built city of Priam along with the brazen-corsleted sons of Atreus.

[1] near Tarentum in Magna Graecia, Latin *Metapontum*
[2] *lit.* 'there is to thee a precinct of chieftains having founded,' *or* as gen. absolute ; for the chieftains see l. 113

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ἑσσαμένων to agree with it) : P προγο|νοι εσσάμενοι, which neither scans nor gives sense ; for the only ancestors they could be Artemis and Priam, are out of the question

ὅστις ἔχει φρένας, εὑ-
ρήσει σὺν ἅπαντι χρόνῳ
μυρίας ἀλκὰς Ἀχαιῶν.

## 39 (xi)

### Τεισίᾳ Αἰγινήτῃ
### παλαιστῇ Νέμεα

στρ. Ὡσεὶ κυβερνάτας σοφός, ὑμνοάνασ-
σ' εὔθυνε Κλειοῖ
νῦν φρένας ἁμετέρας
εἰ δή ποτε καὶ πάρος· ἐς γὰρ ὀλβίαν
ξεινοῖσί με πότνια Νίκα
νᾶσον Αἰγίνας ἀπαίρει[1]
ἐλθόντα κοσμῆσαι θεόδματον πόλιν.
ἀντ.? τάν τ' ἐν Νεμέᾳ γυιαλκέα μουνοπάλαν
*e.g.*[2] [νικῶσαν ἵνα]
[παιδὸς Ἀριστομάχου.]
(*the rest is lost*)

## 40 (xii)

### [Πυθέᾳ Αἰγινήτῃ
### παγκρατιαστῇ Νέμεα]

(43 *lines missing or mutilated*)

'. . . ὕβριος ὑψινόου
παύσει δίκας θνατοῖσι κραίνων·
ἀντ. β' οἵαν τινὰ δύσλοφον ὠ-
μηστᾷ λέοντι

[1] Jebb: P απαρχει [2] *E*

Whoso hath a just mind will find throughout all time ten thousand valiant feats achieved by Achaeans.

## 39 (xi)

### For Teisias of Aegina

### Victor in the Wrestling-Match at Nemea

To-day if e'er before, O Clio queen of hymns, steer thou like a cunning pilot the ship of my understanding; for the Lady of Victory despatcheth me for a friend's sake to Aegina's isle, there to adorn a God-built city and the strong-limbed wrestling [might of the son of . . . which hath prevailed] at Nemea.

*(the rest is lost)*

## 40 (xii)

### [For Pytheas of Aegina

### Victor in the Pancratium at Nemea[1]]

(43 *lines missing or mutilated*)

'. . . he shall make cease their insolent violence by putting judgments into effect among men.[2] See

[1] the same victory is celebrated by Pindar *Nem.* 5; the date is prob. 481 B.C. [2] the prophecy concerns Heracles, its speaker is prob. Athena

Περσείδας ἐφίησιν
χεῖρα παντοίαισι τέχναις·
οὐ γὰρ δαμασίμβροτος αἴθων
χαλκὸς ἀπλάτου θέλει
χωρεῖν διὰ σώματος, ἐ-
γνάμφθη δ' ὀπίσσω
φάσγανον· ἦ ποτέ φαμι
τᾷδε περὶ στεφάνοισι
παγκρατίου πόνον 'Ελ-
λάνεσσιν ἱδρώεντ' ἔσεσθαι.'

ἐπ. β′ [θάλλει παρ]ὰ βωμὸν ἀριστάρχου Διὸς [1]
[Νίκας] φερεκυδέος ἀν-
[θρώπο]ισιν ἄνθεα,
[ἃ [2] κλυτ]ὰν δόξαν πολύφαντον ἐν αἰ-
[ῶνι] τρέφει παύροις βροτῶν
αἰεί, καὶ ὅταν θανάτοιο
κυάνεον νέφος καλύψῃ, λείπεται
ἀθάνατον κλέος εὖ ἐρ-
χθέντος ἀσφαλεῖ σὺν αἴσᾳ.

στρ. γ′ τῶν καὶ σὺ τυχὼν Νεμέᾳ,
Λάμπωνος υἱέ,
πανθαλέων στεφάνοισιν
ἀνθέ]ων χαίταν ἐρεφθείς,[3]
[αὔξων] πόλιν ὑψιάγυιαν
[ἤλυθες τε]ρψιμβρότων
α[ὐλῶν ὑπό θ'] ἀδ[υπν]όων [4]
κώμων, πατρῴαν
νᾶσον, ὑπέρβιον ἰσχὺν
παμμαχιᾶν ἀναφαίνων.
ὦ ποταμοῦ θύγατερ
δινᾶντος Αἴγιν' ἠπιόφρον,

what a crushing hand the son of Perseus[1] lays with his manifold art on the ravening lion! for the man-slaying bright bronze will not pierce that fearful body, nay, the sword is bent backward. O surely it shall come to pass that on this spot the Greeks do vie for wreaths in the sweating labour of the pancratium.'[2]

There spring for man beside the altar of the peerless ruler Zeus, flowers of renowning Victory which for a very few among men do make signal glory all their lives, and when they be enwrapt in the dark cloud of death, bestow on them the immortal fame of a thing well done together with a destiny that cannot fail. These things fell to thee, O son of Lampon, at Nemea, and so thou 'rt come to magnify a lofty-wayed city, come with thy hair crowned with chaplets of all manner of gay flowers, come to the tune of voluptuous flutes and sweet-breathed revel-songs, come to thy native isle, an ensample of eminent might in the pancratium. O Aegina, thou gentle-hearted daughter of a swirling stream,[3] great

[1] Heracles was the reputed son of Amphitryon, grandson of Perseus [2] a prophecy of the founding of the Nemean Games [3] Asopus, cf. 36. 47 ff.

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[1] ll. 58–62 Blass (58, 59 Νίκας, 60, 61 but ἆ), *E* (59 φερεκυδέος *sic*), Jebb (62); l. 58 cf. Apoll. *Synt.* 186: ἐρικυδέος, ἀνδεθεῖσιν, ἀνδίδωσιν do not fit [2] neut. [3] 70–73 Jebb's suggestions fit but not the others' [4] not αρ[

ἀντ. γ′ ἦ τοι μεγάλαν [Κρονίδας][1]
ἔδωκε τιμὰν
ἐν πάντεσσιν [ἀέθλοις,]
πυρσὸν ὣς Ἕλλ[ασι τῆλε]
φαίνων· τό γε σὸν [γένος[2] αἰ]νεῖ
καί τις ὑψαυχὴς κό[ρα]
[θοοῖς <ἀνὰ γᾶν> ἱε]ρὰν[3]
πόδεσσι ταρφέως
ἠΰτε νεβρὸς ἀπενθὴς
ἀνθεμόεντας ἐπ᾽ [ὄχθους][4]
κοῦφα σὺν ἀγχιδόμοις
θρῴσκουσ᾽ ἀγακλειτα[ῖς ἑταίρα]ις,[5]

ἐπ. γ′ ταὶ δὲ στεφανωσάμε[ναι φοιν]ικέων[6]
ἀνθέων δόνακός τ᾽ ἐ[πιχω-]
ρίαν ἄθροισιν[7]
παρθένοι μέλπουσι τ[εὸν κράτο]ς,[8] ὦ
δέσποινα παγξε[ίνου χθονός,]
Ἐνδαΐδα τε ῥοδό[παχυν,]
ἃ τὸ[ν ἀγρέτ]αν ἔτι[κτε Πηλέα][9]
καὶ Τελαμῶνα βι[ατὰν]
Αἰακῷ μειχθεῖσ᾽ ἐν εὐ[νᾷ,]

στρ. δ′ τῶν <θ᾽> υἷας[10] ἀερσίμαχους
ταχύν τ᾽ Ἀχιλλέα
εὐειδέος τ᾽ Ἐριβοίας
παῖδ᾽ ὑπέρθυμον βοά[θοον][11]
Αἴαντα σακεσφόρον ἥρω,
ὅστ᾽ ἐπὶ πρύμνᾳ σταθεὶς
ἔσχεν θρασυκάρδιον ὁρ-
μαίνοντα νᾶας
θεσπεσίῳ πυ[ρὶ καῦσαι][12]
Ἕκτορα χαλ[κεομίτρα]ν,

is the honour the Son of Cronus hath given thee in all the jousts, making it to shine afar to the Greeks like a beacon. Aye and thy offspring [1] is oftentime praised by a maid of proud bearing, as her nimble feet leap to and fro on thy holy ground 'mid her far-famed girl-neighbours as lightly as a careless fawn's on the flowery hillside, while crowned with a native culling of reed and crimson blossoms they sing together of thy might, O mistress of an all-welcoming land,[2] and of rose-armed Endaïs who bare in wedlock with Aeacus Peleus the great captain and Telamon the strong fighter, aye sing of their sons the war-kindlers, the swift Achilles and fair Eriboea's [3] so valiant child Aias, the warrior hero helper-at-need who stood on his poop and stayed the rash onset of bronze-girdled Hector that would burn the ships with fire ineffable, when the

[1] the Aeacids [2] Aegina: the reference is apparently to a Partheneion or Maiden-Song [3] wife of Telamon

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[1] ll. 79–84 Blass (79, 82, 84), Kenyon (81), Kenyon–*E* (83) [2] κλέος is too short [3] Bl.–*E*: l. 85 was written as part of 84, but ἀνὰ γᾶν must have been omitted; λευκοῖς is much too long [4] *K*; for ἐπί with accus. cf. 46. 1 and Sappho 38. 2 ἐπὶ γᾶν μέλαιναν [5] ll. 90–92 Kenyon (90), Headlam (91), Jebb (92) [6] πλόκοις νέων would be too long [7] *E*, accus. with στεφανωσ.: P αθυρσιν [8] ll. 94–6 Jebb–Blass (94), Housman (95), Palmer (96) [9] or ἀγρόταν, cf. Alcm. *Parth.* 8; ἱππευτάν, ἱππόταν, αἰχματάν, all too long; ll. 97–9 *E* (97 ἀγρέταν), Jebb (97 end), Schwartz (98), Sitzler (99) [10] θ' Jebb: P υιεας [11] Kenyon [12] ll. 108–10 Kenyon–Blass (108), Kenyon (109, 110)

ὅπποτε Π[ηλεΐδας]
τραχεῖαν [Ἀτρείδαισι μ]ᾶνιν [1]
ἀντ. δ′ ὠρίνατ[ο Δαρδανίδας]
τ' ἔλυσεν ἄ[τας·]
οἳ πρὶν μὲν [πολύπυργο]ν
Ἰλίου θαητὸν ἄστυ
οὐ λεῖπον, ἀτυζόμενοι δὲ
πτᾶσσον ὀξεῖαν μάχαν,
εὖτ' ἐν πεδίῳ κλονέων
μαίνοιτ' Ἀχιλλεύς,
λαοφόνον δόρυ σείων.
ἀλλ' ὅτε δὴ πολέμοιο
λῆξεν ἰοστεφάνου
Νηρῆδος ἀτρόμητος υἱός·
ἐπ. δ′ ὥστ' ἐν κυανανθέϊ θ[υμὸν ἀνέρων] [2]
πόντῳ Βορέας ὑπὸ κύ-
μασιν δαΐζει
νυκτὸς ἀντάσας ἀνατε[λλομένας,] [3]
λῆξεν δὲ σὺν φαεσιμβρότῳ
Ἀοῖ, στόρεσεν δέ τε πόντον,
οὐρίᾳ νότου δὲ κόλπ[ωσαν πνοᾷ] [4]
ἱστίον ἁρπαλέως <τ'> ἄ-
ελπτον ἐξίκοντο χέρσον·

στρ. ε′ ὣς Τρῶες, ἐπεὶ κλύον αἰ-
χματὰν Ἀχιλλέα
μίμνοντ' ἐν κλισίῃσιν
εἵνεκεν ξανθᾶς γυναικός,
Βρισηΐδος ἱμερογυίου,
θεοῖσιν ἄντειναν χέρας
φοιβὰν [5] ἐσιδόντες ὑπαὶ
χειμῶνος αἴγλαν,

bitter wrath of the son of Peleus had risen against the children of Atreus and given the Dardanids a respite from their doom;[1] who ere that day would not sally from the wondrous towered city of Ilium, but had cowered there afraid of keen battle whenever raging Achilles went brandishing his deadly spear to make havoc in the plain. But ah! when that intrepid son of a violet-wreathèd Nereïd[2] ceased him from the war—as amid the dark bloom of the deep the North-Wind afflicts men's hearts with the surge when it meets them as Night riseth,[3] but with the light-giving Dawn ceaseth, aye and smooths the sea, and they set their sail to fill in the favouring breath of the South-Wind till they reach the unhoped-for haven where they would be—even so then, when the Trojans heard that spearman Achilles abode in the tents by reason of a fair-haired woman, the lovely-limbed Briseïs, they raised hands to the Gods because they had seen radiant sunshine beneath the storm, and sallying every man from the

[1] cf. *Il.* 15. 415 ff. [2] Thetis, mother of Achilles [3] the phrase is apparently an extension of the 'rising' of the stars

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[1] Ἀτρ. fits better than Ἀργείοισι: ll. 111–14 Desrousseaux–Blass (111), Desrousseaux–Jebb (112-3), Blass (114) [2] Schwartz [3] Blass: P originally had ανυε[, which points to αντελλ[ in his archetype: none of Jebb's parallels to his ἀνατελλομένᾳ λῆξεν δὲ σύν . . . Ἀοῖ is nearly so bad; if the stars rise it is conceivable that the night should; ἀνατεινομένας would generally mean 'being spread out *to reach* . . .' so also τανύω Arat. 557 [4] P οὔριαι corrected from ουρανια: κολπῶσαν Blass, πνοᾷ Housman; κολπῶσαν must have the same subject as ἐξίκοντο, and the position of δέ is tolerable after the genitive [5] so P

πασσυδίᾳ δὲ λιπόντες
τείχεα Λαομέδοντος
ἐς πεδίον κρατερὰν
ἄϊξαν ὑσμίναν φέροντες,
ἀντ. ε′ ὦρσάν τε φόβον Δαναοῖς,
ὤτρυνε δ' Ἄρης
εὐεγχὴς Λυκίων τε
Λοξίας ἄναξ Ἀπόλλων·
ἶξόν τ' ἐπὶ θῖνα θαλάσσας,
ναυσὶ δ' εὐπρύμνοις παρὰ [1]
μάρναντ', ἐναριζομένων
δ' ἔρευθε φώτων
αἵματι γαῖα μέλαινα
[Ἑκτορ]έας ὑπὸ χειρός, [2]
[ἤλυθ]έ τ' ἡμιθέοι-
σ[ιν τάρβος] ἰσοθέ̣ω̣ν δι' ὁρμάν.
ἐπ. ε′ [ἆ δύσφ]ρονες, ἦ μεγάλαισιν ἐλπίσιν
[τρέφ]οντες ὑπερφίαλον
[φρόνημ' οἴοντο] [3]
[Τρῶε]ς ἱππευταὶ κυανώπιδας ἐκ- [4]
[πρήσασιν Ἀργείων] νέας
[νυκτὸς χορὸν εἰλα]πίνας τ' ἐν
[θ' ἁμέ]ραις ἕξειν θεόδματον πόλιν.
μέλλον ἄρα πρότερον δι-
νᾶντα φοινίξα̣ι̣ Σκάμανδρον

στρ. ϛ′ θνᾴσκοντες ὑπ' Αἰακίδαις
ἐρειψιλάοις·
e.g. [5] τῶν εἰ καὶ τ[ετελεύτακ']
ἢ βαθυξύλο̣[ις πυραῖς ἢ]
[χωστοῖσι τεθαμμένα τύμβοις]
[σώματ', ἀλλ' αἰεὶ σφισὶν]

walls of Laomedon,[1] sped into the plain with stubborn strife in their hands, there to rouse terror in the Danaans, urged of lancer Ares and Apollo Loxias lord of the Lycians; and so were come to the seashore and fought beside the poopèd ships, and dark earth grew red with the blood of men slain by the hand of a Hector, and there came fear on demigods through the onset of men that seemed Gods. Ah the misfortunates! great indeed were the hopes fed the exceeding pride of those horsemen of Troy, till they made sure they would burn the azure-eyed Argive ships, and so their God-built city should see dancing and feasting both by night and by day. But alas! they were doomed sooner to encrimson swirling Scamander, dying by the hands of the death-dealing Aeacids; for whom albeit [their *e.g.* bodies be ended] with the deep-logged [pyre or the burial of the up-heapèd tomb, there liveth nevertheless a glory evermore by grace of the

[1] builder of Troy

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[1] perh. παραί but P παρα̣ [ not παρο̣[ [2] P ]εγ (155); πῆμα μ], ἦν δὲ μ] too long (155), and so are πένθος and ὀ- | ξεῖαν; P dividing wrongly had ημιθεοισι | ταρβος; ll. 154-158 Kenyon (154, 157), *E* (155, 156, 158) [3] Jebb-*E* (ἐθάρσευν is too long) [4] ll. 160–3 Nairn (160), Jebb-*E* (161), *E* (162), Nairn-*E* (163) [5] Jebb-*E* (in l. 169 ω̣[ is rather more likely than ο̣[, but ο is not excluded

*e.g.* [ζώει κλέος ἀδυεπέων]
[ἕκατι Μουσᾶν]
[ἀθανάταις σὺν ἀοιδαῖς.]
οὐ γὰρ ἀλαμπέσι νυκτὸς
πασιφανὴς Ἀρετὰ
κρυφθεῖσ' ἀμαυρο[ῦται δνόφοισιν,] [1]
ἀντ. ϛʹ ἀλλ' ἔμπεδον ἀκ[αμάτᾳ] [2]
βρύουσα δόξᾳ
στρωφᾶται κατὰ γᾶν τε
καὶ πολύπλαγκτον θάλασσαν.
καὶ μὰν φερεκυδέα νᾶσον
Αἰακοῦ τιμᾷ, σὺν Εὐ-
κλείᾳ δὲ φιλοστεφάνῳ
πόλιν κυβερνᾷ,
Εὐνομία τε σαόφρων,
ἃ θαλίας τε λέλογχεν
ἄστεά τ' εὐσεβέων
ἀνδρῶν ἐν εἰρήνᾳ φυλάσσει.
ἐπ. ϛʹ νίκαν τ' ἐρικυδέα μέλπετ', ὦ νέοι,
Πυθέα, μελέταν τε βροτω-
φελέα Μενάνδρου,
τὰν ἐπ' Ἀλφειοῦ τε ῥοαῖς θαμὰ δὴ
τίμασεν ἁ χρυσάρματος
σεμνὰ μεγάθυμος Ἀθάνα,
μυρίων τ' ἤδη μίτραισιν ἀνέρων
ἐστεφάνωσεν ἐθείρας
ἐν Πανελλάνων ἀέθλοις.

στρ. ζʹ εἰ μή τινα θερσιεπὴς
φθόνος βιᾶται,
αἰνείτω σοφὸν ἄνδρα
σὺν δίκᾳ. βροτῶν δὲ μῶμος

e.g. sweet-word Muses and by virtue of immortal songs.]

For radiant Prowess is not dimmed, she is not hidden in the rayless murks of night, but goeth ever up and down both upon the land and the much-wandered sea, abounding in a fame that never fails. And lo! now she honoureth the enfaming isle of Aeacus,[1] and guideth his city with aid of that lover of wreaths Good Name, she and Orderliness, the dame discreet who possesseth jollity and keepeth the cities of pious men in peace. Chant ye the glorious victory of Pytheas, O youths, and eke the aiding care of Menander,[2] which the dread high-hearted Athena of the golden chariot hath so often honoured at the streams of Alpheus, where in the All-Grecian Games she hath crowned with the headband the locks of myriad men. Let all such as are not in bondage to blatant Envy give due praise to a man of skill. There's faultfinding in every work; but truth

[1] Aegina [2] The Athenian trainer, cf. Pind. *N.* 5. 48

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[1] Tyrrell [2] Kenyon–Platt

πάντεσσι μέν ἐστιν ἐπ' ἔργοις·
ἁ δ' ἀλαθείᾱ φιλεῖ
νικᾶν, ὅ τε πανδαμάτωρ
χρόνος τὸ κᾱλῶς
ἐργμένον αἰὲν ἀέξει·
δυσμενέων δὲ mαταία
γλῶσσ' ἀϊδὴς μινύθει [1]
e.g.[2] [τέως, ἀλλά . . . . . ]

[10 *lines lost*]

ἐλπίδι θυμὸν ἰαίν[ει·]
τᾷ καὶ ἐγὼ πίσυνος
φοινικοκραδέμνοις [τε Μούσαις] [3]
ἐπ. ζ΄ ὕμνων τινὰ τάνδε ν[εόπλοκον δόσιν] [4]
φαίνω, ξενίαν τε φιλά-
γλαον γεραίρω,
τὰν ἐμοὶ Λάμπων π[άρεχεν χάριν οὐ] [5]
βληχρὰν ἐπαθρήσαις τ[ινά,]
τὰν εἴ γ' [6] ἐτύμως ἄρα Κλειὼ
πανθαλὴς ἐμαῖς ἐνέσταξ[ε φρασίν,]
τερψιεπεῖς νιν ἀοιδαὶ
πάντι καρύξοντι λαῷ.

[1] cf. Cram. *A.O.* 1. 65. 22 [2] *E* [3] Nairn [4] Jebb: P had orig. ἰ[όπλοκον: τάνδε is 'attracted' for τοῦτο, 'I show this as a new-made gift' [5] ll. 226–9 Blass–Jebb–Housman–*E* (226), Süss (227), Housman (229) (ἐπαθρήσαις aorist participle; for meaning cf. ὁράω πρός Eur. *I.A.* 1624) [6] P εικ' (read εἴκ?)

is wont to win, and all-vanquishing Time ever enhanceth a deed well done. The vain speech of a *e.g.* man's enemies minisheth it all unseen [for a while, but . . .]

[*ten lines missing*]

. . . cheereth his heart with . . . hope; and I, on that hope relying and on the crimson-coifèd Muses, do show this for a new-woven gift of hymns, lauding therewith the splendour-loving hospitality which Lampon showed me in expectation of no mean return; and if the flowery Clio hath in truth imbued my wits with such grace as he expected, then shall he be proclaimed to all the people in songs that will delight the ear.[1]

[1] there is a confusion, prob. designed, between two uses of χάρις, a favour or requital of kindness and the charm or grace of a work of art, cf. Theocr. 16 *fin.*

## 41 (xiii)

### Κλεοπτολέμῳ Θεσσάλῳ
### ἵπποις Πετραῖα

στρ. α′ Εὖ μὲν εἱμάρθαι παρὰ δαίμονος ἀν-
θρώποις ἄριστον·
συμφορὰ δ' ἐσθλόν <τ'>[1] ἀμαλδύ-
νει βαρύτλατος μολοῦσα,
[καὶ τὸ]ν κακὸν[2] ὑψιφανῆ τεύ-
χει κατορθωθεῖσα· τιμὰν
δ' ἄλλος ἀλλοίαν ἔχει·
ἀντ. α′ μυρίαι δ' ἀνδρῶν ἀρεταί, μία τ' ἐ[κ]
[πασᾶ]ν[3] πρόκειται,
[ὃς τὸ][4] πὰρ χειρὸς κυβέρνα-
[σεν δι]καίαισι[5] φρένεσσιν.
οὔτ' ἐν βαρυπενθέσιν ἁρμό-
ζει μάχαις φόρμιγγος ὀμφὰ
καὶ λιγυκλαγγεῖς χοροί,
ἐπ. α′ οὔτ' ἐν θαλίαις καναχὰ
[χαλκ]όκτυπος·[6] ἀλλ' ἐφ' ἑκάστῳ
[καιρὸς][7] ἀνδρῶν ἔργματι κάλ-
λιστος· εὖ ἔρδοντα δὲ καὶ θεὸς ὁ[ρθοῖ·]
Κλεοπτολέμῳ δὲ χάριν
νῦν χρὴ Ποσειδᾶνός τε Πετραί-
ου τέμενος κελαδῆσαι,
Πυρρίχου τ' εὔδοξον ἱππόνικο[ν υἱόν,][8]
ὃς φιλοξείνου τε καὶ ὀρθοδίκου
e.g. [οἴκοι' ἀπελθών] . .

(16 *lines missing*)

[– ᴗ – ἐ]νώδεα Θεσσα[λ ᴗ – –]
[ᴗ – ᴗ ᴗ] ἐν γυάλοις·
[– – ᴗ Π]αντέλης κ[ᴗ – –]
[– ᴗ ᴗ –]εα [–]δων

(*the rest is lost*)

## 41 (xiii)

### For Cleoptolemus of Thessaly

### Victor in the Chariot-Race at the Petraia[1]

A happy destiny is God's best gift to man; but even as Chance crusheth the good if she come with a load of woe, so she maketh the wicked eminent if she win her way. Honour hath various shapes, and myriad are the kinds of human prowess; yet one outstandeth all, and it is his whom a just mind guides in what lieth to his hand. The deep misery of battle is no place for the voice of the lyre and the clear-ringing dance, nor hath the clash of bronze with bronze to do with merrymaking; rather in every act of man is the right time the best, and God too prospereth him that doeth a thing well. And now 'tis the time to sing a meed unto Cleoptolemus, to sing together of the precinct of Poseidon of the Rock and of Pyrrichus'[2] glorious chariot-victor son, who [went forth from] a hospitable and upright-judging [house . . .

(16 *lines missing*)

. . . sweet smelling . . . in the fields of Thessaly; . . . Panteles . . .

(*the rest is lost*)

[1] the Scholiast on Apollonius of Rhodes 3. 1244, 'Petra in Thessaly where Games of Poseidon are held'; these Games and the place are otherwise unknown, but cf. Pind. *P.* 4. 138
[2] probably the victor's father

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[1] Jebb [2] Schwartz–Süss: P *ηδη* corr. to *κακ*[ or *και*[ (cf. 36. 19), whence Jebb *ἰδ'* = 'and'; but Jebb's *κἄγατο*]*ν* is too long; *κἀθῶ<ι>ο*]*ν* would fit, but leave the objt. of *τεύχει*, needed to contrast with *ἐσθλόν*, unexpressed; *ἢ τό*]*ν* is too short [3] Jurenka: *ἐ*[*ς ξυνό*]*ν* too short [4] Headlam [5] Wilamowitz [6] ll. 16–18 Kenyon (16, 17), Jebb (18) [7] Blass [8] Blass

## 42

Stob. Fl. 10. 14 [π. ἀδικίας καὶ φιλαργυρίας καὶ πλεονεξίας]· Βακχυλίδου Ἐπινίκων·

ὡς δ' ἅπαξ εἰπεῖν, φρένα καὶ πυκινὰν
κέρδος ἀνθρώπων βιᾶται.

## 42 A

Sch. Aristid. 3 p. 317 B D [εἰ δὴ καὶ ἅρμα γε ἀπὸ τῶν Ἀθηνῶν τὸ ἀρχαῖον, οὐκ ἀπὸ τῆς Σικελίας]· τοῦτο εἶπεν ὥς τινων λεγόντων ὅτι οἱ Σικελιῶται ἐξεῦρον τὸ ἅρμα· οἱ γὰρ περὶ Βακχυλίδην καὶ Πίνδαρον ὑμνήσαντες τοὺς περὶ Ἱέρωνα καὶ Γέλωνα ἐν ἱππικῇ παρέσχον ὑπόνοιαν Σικελιώτας τὴν ἱππικὴν ἐξευρεῖν.

## 43

Sch. *Od.* 21. 295 [Κένταυρον, ἀγακλυτὸν Εὐρυτίωνα]· Βακχυλίδης δὲ διάφορον οἴεται τὸν Εὐρυτίωνα. φησὶ γὰρ ἐπιξενωθέντα Δεξαμενῷ [1] ἐν Ἤλιδι ὑβριστικῶς ἐπιχειρῆσαι τῇ τοῦ ξενοδοχοῦντος θυγατρί, καὶ διὰ τοῦτο ὑπὸ Ἡρακλέους ἀναιρεθῆναι καιρίως τοῖς ἐκεῖ [2] ἐπιστάντος.

## 44–44 A

Sch. *Il.* 12. 292 Εὐρώπην τὴν Φοίνικος Ζεὺς θεασάμενος ἔν τινι λειμῶνι μετὰ Νυμφῶν ἄνθη ἀναλέγουσαν ἠράσθη, καὶ κατελθὼν ἤλλαξεν ἑαυτὸν εἰς ταῦρον καὶ ἀπὸ τοῦ στόματος κρόκον ἔπνει. οὕτω τε τὴν Εὐρώπην ἀπατήσας ἐβάστασε καὶ διαπορθμεύσας εἰς Κρήτην ἐμίγη αὐτῇ· εἶθ' οὕτω συνῴκισεν αὐτὴν Ἀστερίωνι τῷ Κρητῶν βασιλεῖ· γενομένη δὲ ἔγκυος ἐκείνη τρεῖς παῖδας ἐγέννησε, Μίνωα, Σαρπήδονα, καὶ Ῥαδάμανθυν. ἡ ἱστορία παρὰ Ἡσιόδῳ καὶ Βακχυλίδῃ.

[1] Barnes: mss δεξάμενος [2] so Eust: mss here οἴκοις

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[1] cf. Eust. 1909. 61 [2] slain at the wedding of Peirithoüs [3] this would suit fr. 46, but the host there is Ceÿx [4] if,

## 42

Stobaeus *Anthology* [on Injustice, Miserliness, and Covetousness]: Bacchylides *Victory-Songs*:

Let me say it once for all, gain overpowers the finest wits.

## 42 A

Scholiast on Aristides *Panathenaicus*: ['if indeed the chariot too came originally from Athens and not from Sicily']: He says this because some authorities declare that the chariot was a Sicilian invention; for Bacchylides and Pindar, when they sang the praises of Hiero and Gelo in respect of horsemanship, suggested that that art was invented by the Sicilians.

## 43[1]

Scholiast on the *Odyssey* ['the Centaur, famed Eurytion']:[2] Bacchylides believes in a different Eurytion; for according to him, when he was a guest of Dexamenus in Elis he insulted his host's daughter and was slain by Heracles, who came opportunely upon the scene.[3]

## 44–44 A

Scholiast on the *Iliad*: Zeus saw Europa the daughter of Phoenix plucking flowers with the Nymphs in a meadow, and falling in love with her, went down and changed himself into a bull; and breathing saffron from his mouth beguiled her, and took her on his back, and crossing the sea to Crete made her his bride, and afterwards gave her to wife to Asterion king of the Cretans, in whose house she bore three sons, Minos, Sarpedon and Rhadamanthus. The story is told by Hesiod and Bacchylides.[4]

as seems likely, the Dithyrambs were arranged alphabetically, this was prob. part rather of an Epinician than of a Dithyramb

## 44 A

Apoll. *Adv. Gram. Gr.* 183 ὃν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ . . . . τὸ

πυργοκέρατα

παρὰ Βακχυλίδῃ.

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## 45

Ath 4. 174 f. [π. γιγγραΐνων αὐλῶν]· τούτοις δὲ καὶ οἱ Κᾶρες χρῶνται ἐν τοῖς θρήνοις· εἰ μὴ ἄρα καὶ ἡ Καρία Φοινίκη ἐκαλεῖτο, ὡς παρὰ Κορίννῃ καὶ Βακχυλίδῃ ἔστιν εὑρεῖν.

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## 46

Ibid. 5. 178 b [π. ἀκλήτων]· Βακχυλίδης δὲ περὶ Ἡρακλέους[1] λέγων, ὡς ἦλθεν ἐπὶ τὸν τοῦ Κήϋκος οἶκον, φησίν·

ἔστα δ' ἐπὶ λάϊνον οὐδόν,
τοὶ δὲ θοίνας ἔντυον, ὧδε δ' ἔφα·
'Αὐτόματοί γ'[2] ἀγαθῶν
δαῖτας εὐόχθους ἐπέρχονται δίκαιοι
φῶτες' . . .

## 47

Clem. Al. *Str.* 5. 715 ἀκούσωμεν οὖν πάλιν Βακχυλίδου τοῦ μελοποιοῦ περὶ τοῦ θείου λέγοντος·

οἱ μὲν ἀδμᾶτες ἀεικελιᾶν
νούσων εἰσὶν καὶ ἄνατοι,[3]
οὐδὲν ἀνθρώποις ἴκελοι.

[1] Schweighaüser: mss Κήυκος [2] or omit with Brunck? mss δ' [3] Schaef: mss ἀναίτιοι

## 44 A

Apollonius *Adverbs*: Just as metaplasms occur in nouns as . . . and πυργοκέρατα

with towering horns

in Bacchylides [1] . . .

## 45

Athenaeus *Doctors at Dinner* [on the flute called *gingraïnus*]: These are used by the Carians in their dirges, unless by Caria is meant Phoenicia,[2] a confusion found in Corinna and Bacchylides.

## 46 [3]

Athenaeus *Doctors at Dinner* [on uninvited guests]: Bacchylides, speaking of Heracles and telling how he camè to the house of Ceÿx, says:

He stood upon the stone threshold when they were preparing a feast, and said, 'The just come unbidden to the heapèd banquets of the good.' [4]

## 47

Clement of Alexandria *Miscellanies*: Let us hear again what the lyric poet Bacchylides says about the divine:

All unlike to men, they cannot be subdued nor yet harmed by cruel maladies.[5]

[1] prob. agreed with ταῦρον, 'bull,' *i.e.* Zeus; context suggests that it is accus. masc., cf. Pind. *fr.* 325 Bgk. [2] so the context requires, but the Gk. would more naturally mean 'by Phoenicia is meant Caria' [3] I place here other fragments of a general type [4] cf. Zenob. 2. 19, Miller *Mél.* 350 [5] cf. Euseb. *Praep.* 13. 679, Pind. *fr.* 143 Bgk.

48

Stob. *Ecl. Phys.* 1. 5. 3 [π. εἱμαρμένης καὶ τῆς τῶν γινομένων εὐταξίας]·

*θνατοῖσι*[1] *δ' οὐκ αὐθαίρετοι*
*οὔτ' ὄλβος οὔτ' ἄγναμπτος Ἄρης*
*οὔτε πάμφθερσις στάσις,*
*ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν*
*γαῖαν ἁ πάνδωρος αἶσα.*

49

Clem. Al. *Str.* 6. 745 Βακχυλίδου τε εἰρηκότος·

*παυροῖσι*[2] *δὲ θνατῶν τὸν ἅπαντα χρόνον*
*δαίμων ἔδωκεν*[3]
*πράσσοντας*[4] *ἐν καιρῷ πολιοκρόταφον*
*γῆρας ἱκνεῖσθαι πρὶν ἐγκύρσαι δύᾳ.*

50

Plut. *Num.* 4 ἆρα οὖν ἄξιόν ἐστι ταῦτα συγχωροῦντας ἐπὶ τούτων ἀπιστεῖν, εἰ Ζαλεύκῳ καὶ Μίνῳ καὶ Ζωροάστρῃ καὶ Νομᾷ καὶ Λυκούργῳ βασιλείας κυβερνῶσι καὶ πολιτείας διακοσμοῦσιν εἰς τὸ αὐτὸ ἐφοίτα τὸ δαιμόνιον, ἢ τούτοις μὲν εἰκός ἐστι καὶ παίζοντας[5] θεοὺς ὁμιλεῖν ἐπὶ διδασκαλίᾳ καὶ παραινέσει τῶν βελτίστων, ποιηταῖς δὲ καὶ λυρικοῖς μινυρίζουσιν, εἴπερ ἄρα, χρῆσθαι σπουδάζοντας;[5]

*εἰ δὲ λέγει τις ἄλλως,*
*πλατεῖα κέλευθος,*

κατὰ Βακχυλίδην.[6] οὐδὲ γὰρ ἅτερος λόγος ἔχει τὸ φαῦλον, κτλ.

[1] Neue: mss θνητοῖς [2] Steph: mss παρ' οἶσι [3] Urs.–Neue: mss τῷ δαίμονι δῶκεν [4] Sylb: mss -οντα [5] *E*: mss transpose σπουδάζοντας and παίζοντας [6] these two words follow ἄλλως in Plut.

## 48

Stobaeus *Extracts on Physics* [on Destiny and the Orderliness of Events]: Bacchylides:—

Neither prosperity, nor stubborn war, nor all-destructive civil strife, cometh to us of our choice, but Destiny that giveth all, she bringeth down a cloud now on this land and now on that.

## 49[1]

Clement of Alexandria *Miscellanies*: Bacchylides:—

Few are the mortal men whom God hath granted to be so fortunate all their days as to reach the time of gray temples without meeting trouble.

## 50

Plutarch *Life of Numa*: Can we then, if we admit these instances of divine favour, refuse to believe that men like Zaleucus and Minos and Zoroaster and Numa and Lycurgus were visited by the Divine Power while they were guiding kingdoms and regulating polities? Or is it reasonable to suppose that Gods are in jest when they consort with such persons to their edification, but in earnest in their dealings, if such they have, with poets and warblers to the lyre? Yet, to quote Bacchylides,

If any say otherwise, broad is the path.

For the other view is worthy consideration, etc.

[1] cf. Hesych. πρὶν ἐγκύρσαι

## 51

*E.M.* εἴδωλον· ἡ ἀπὸ τοῦ σώματος σκιοειδὴς ἀπόρροια . . . ὡς καὶ Βακχυλίδης·

μελαγκευθὲς εἴδωλον ἀνδρὸς Ἰθακησίου

## 52

Ath. 1. 20 c [π. ὀρχήσεως]· οὗτοι οὖν πάντες, ὁ σύμπας δῆμος τῆς οἰκουμένης, τὸν ἐφ' ἡμῖν, φησί, φιλόσοφον ὀρχηστὴν Μέμφιν ἐκάλεσαν ἀπαρχαΐζοντες τὴν διὰ τοῦ σώματος αὐτοῦ κίνησιν τῇ τῶν πόλεων ἀρχαιοτάτῃ καὶ βασιλικωτάτῃ, περὶ ἧς Βακχυλίδης φησί·

τὰν ἀχείμαντόν τε Μέμφιν
καὶ δονακώδεα Νεῖλον

## 53

Ioann. Sic. *Rh. Gr.* Walz 6. 241 ἁβροὶ τὸ παλαιὸν οἱ Ἴωνες, ὥς που καὶ Βακχυλίδης φησί, τὸν σφῶν αὐτῶν ῥυθμὸν δηλῶν·

ἁβρότητι ξυνέασιν[1] Ἴωνες βασιλῆες

## 54

Prisc. *Met. Ter. Gram. Lat.* Keil 3. 428. 21: similiter Bacchylides

χρυσὸν βροτῶν γνώμαισι μανύει καθαρόν.

hic quoque iambicus[2] in fine tribrachyn habet.

[1] perh. <τοί> *E*; but cf. ibid. 5. 493 and 7. 982 τῶν ἁβροβίων Ἰώνων ἄναξ whence *B* reads Ἰώνων here [2] mss iambus

## 51[1]

*Etymologicum Magnum* εἴδωλον 'ghost':—the shadow-like emanation from the body . . . compare Bacchylides:

the gloom-shrouded ghost of the man of Ithaca

## 52[2]

Athenaeus *Doctors at Dinner* [on dancing]: All these nations (which compose the population of Rome), the people as it were of the world, revived for the philosophic dancer of our time, because of the elegance of his movements, the name of the most ancient and royal of cities, Memphis, of which Bacchylides says:

Calm stormless Memphis and reedy Nile[3]

## 53

Joannes of Sicily *Commentary on Hermogenes*: The Ionians were luxurious in ancient times, as indeed we know from Bacchylides, who says in their own metre:

The Ionian princes dwell with luxury.[4]

## 54

Priscian *Metres of Terence*: Similarly Bacchylides:—

. . . discloseth pure gold to the judgments of men;

where, as above, the last foot of an iambic line is a tribrach.

[1] cf. Bachm. *An.* 1. 208.13, Cram *A.P.* 4. 168. 30, Sch. *Il.* 5. 449, Apostol. 3. 37, Suid. εἴδωλον [2] cf. Eust. 864. 22 [3] perh. belongs to 40 (read καὶ ⟨τὸν⟩ δονακ.) [4] Wil. thinks that Joannes invented this, but?

## 55

Zen. *Paroem. Gr.* 1. 64 δίχολοι γνῶμαι· παρὰ τὸ δίχα· ἢ δίτροποι·[1] κατὰ μετάληψιν· χόλος γὰρ ἡ ὀργή, ὀργὴ δὲ τρόπος. Βακχυλίδης

ὀργαὶ μὲν ἀνθρώπων διακεκριμέναι
μυρίαι . . .

## 56

*E.M.* πλημμυρίς· . . . εἰ μέντοι ὄνομά ἐστιν, εὔλογον βαρύνεσθαι αὐτὸ διὰ τὴν παρὰ Βακχυλίδην αἰτιατικήν, οἷον·

πλήμμυριν πόντου φυγών

## 57

Stob. *Fl.* 98. 27 [π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελὴς καὶ φροντίδων ἀνάμεστος]· ἐν τῷ αὐτῷ (Βακχυλίδου Ἐπινίκοις)·

ὄλβιος δ᾽ οὐδεὶς βροτῶν πάντα χρόνον.

## 57 A

Heph. Ptol. ap. Phot. *Bibl.* 153 a τί ἐστι τὸ παρὰ Βακχυλίδῃ ὡς ἀπὸ Σειληνοῦ εἰρημένον καὶ πρὸς τίνα εἶπε τὸ ἔπος;

Arist. *fr.* 40 ὡς ἄρα μὴ γενέσθαι μὲν ἔφη ἄριστον πάντων, τὸ δὲ τεθνάναι τοῦ ζῆν ἐστὶ κρεῖττον. καὶ πολλοῖς οὕτω παρὰ τοῦ δαιμονίου μεμαρτύρηται. τοῦτο μὲν ἐκείνῳ τῷ Μίδᾳ λέγουσι δήπου μετὰ τὴν θήραν ὡς ἔλαβε τὸν Σειληνὸν διερωτῶντι καὶ πυνθανομένῳ τί ποτ᾽ ἐστὶ τὸ βέλτιστον τοῖς ἀνθρώποις καὶ τί τῶν πάντων αἱρετώτατον, τὸ μὲν πρῶτον οὐδὲν ἐθέλειν εἰπεῖν ἀλλὰ σιωπᾶν ἀρρήκτως· ἐπειδὴ δέ ποτε μόγις πᾶσαν μηχανὴν μηχανώμενος προσηγάγετο φθέγξασθαί τι πρὸς αὐτόν, οὕτως ἀναγκαζόμενον

[1] so Hesych: Zen. παρὰ τὸ διχῇ ἰδιότροποι

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[1] cf. Hesych. δίχολοι, δίχολοι γνῶμαι, and διακεκριμέναι, but Sch. Hippocr. 5. 584 ascribes it to Alcm. in the form of ἐν μὲν ἀνθρώπῳ ὀργαὶ κεκριμέναι μυρίαι [2] cf. Fav. 368

## 55 [1]

Zenobius *Proverbs*: δίχολοι γνῶμαι, 'two-galled opinions':—from δίχα 'twofold,' that is 'of twofold character,' 'of-two sorts'; this by the figure *metalepsis* or exchange; for χόλος or 'gall' is equivalent to ὀργή 'anger' or 'emotion,' and ὀργή to τρόπος 'character' or 'temper'; compare Bacchylides:

Past number are the varied tempers of mankind.

## 56 [2]

*Etymologicum Magnum* πλημμυρίς . . . if however it is a noun, it is reasonable to accent it proparoxytone, πλήμμυρις 'tide', because of the accusative πλήμμυριν in Bacchylides:

escaping the tide of the sea

## 57

Stobaeus *Anthology* [3] [on the Shortness and Vanity of Life and how full it is of Trouble]: in the same (*i.e.* Bacchylides *Victory-Songs*): [4]

No mortal man is for all time happy.

## 57 A [5]

Ptolemaeus son of Hephaestion: What is the saying Bacchylides puts in the mouth of Silenus, and to whom is it addressed?

Aristotle *Eudemus or The Soul*: That the best of all things, said he, is never to have been born, and that to be dead is better than to be alive. Many have received divine confirmation of this. As you know, they say that the great king Midas once took Silenus in the chase and put questions to him, asking him what was the best that man could possibly enjoy. At first Silenus would say nothing, but kept an unbroken silence. And when, after long doing his utmost in vain, the king at last made him open

[3] wrongly joined here to 40. 160 ff. [4] it is uncertain whether this lemma belongs to this citation as well as to 40. 160, but it should be noticed that the metre would suit 40. 31 [5] cf. Cic. *T.D.* 1. 48

εἰπεῖν ‘Δαίμονος ἐπιπόνου καὶ τύχης χαλεπῆς ἐφήμερον σπέρμα, τί με βιάζεσθε λέγειν ἃ ὑμῖν ἄρειον μὴ γνῶναι; μετ’ ἀγνοίας γὰρ τῶν οἰκείων κακῶν ἀλυπότατος ὁ βίος. ἀνθρώποις δὲ πάμπαν οὐκ ἔστι γενέσθαι τὸ πάντων ἄριστον οὐδὲ μετασχεῖν τῆς τοῦ βελτίστου φύσεως· ἄριστον γὰρ πᾶσι καὶ πάσαις τὸ μὴ γενέσθαι· τὸ μέντοι μετὰ τοῦτο καὶ πρῶτον τῶν ἀνθρώπῳ ἀνυστῶν, δεύτερον δὲ τὸ γενομένους ἀποθανεῖν ὡς τάχιστα.’ δῆλον οὖν <ὅτι> ὡς οὔσης κρείττονος τῆς ἐν τῷ τεθνάναι διαγωγῆς ἢ τῆς ἐν τῷ ζῆν, οὕτως ἀπεφήνατο.

## 58

Clem. Al. *Paed.* 1. 154 οἱ δὲ αὐτῇ προσέχοντες τῇ πίστει οἷον αὐτοδίδακτοι καὶ προαιρετικοὶ αὔξονται τῷ ἐπαίνῳ·

ἀρετὰ γὰρ ἐπαινεομένα δένδρον ὣς ἀέξεται.[1]

## 59

Amm. 25. 4. 3: item ut hoc propositum validius firmaret (Iulianus) recolebat saepe dictum lyrici Bacchylidis, quem legebat, iucunde id adserentem, quod ut egregius pictor vultum speciosum effingit ita pudicitia celsius consurgentem vitam exornat.

## 60

Sch. Ap. Rh. 2. 500 [ἔνθα δ’ Ἀρισταῖον Φοίβῳ τέκεν]· τινὲς τέσσαρας Ἀρισταίους γενεαλογοῦσιν, ὡς καὶ Βακχυλίδης, τὸν μὲν Καρύστου, ἄλλον δὲ Χείρωνος,[2] ἄλλον δὲ Γῆς καὶ Οὐρανοῦ, καὶ τὸν Κυρήνης.

## 61

Gell. *N.A.* 20. 7: nam Homerus pueros puellasque eius (Niobae) bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

[1] Bl. reading δ’ and δένδρεον thought this might belong to 29 (ll. 1–2 of str. or ant.) [2] *B*: mss χέρωνος

his mouth, he reluctantly answered: 'O mortal seed of an industrious deity and a cruel chance, why do ye make me perforce tell you what it were better ye should never know? for life is least miserable in ignorance of misfortune. It is impossible for man to have what is best of all, or even to have a share in the nature of the best; for to everyone, man or woman, the best is not to have been born. But the next best to this, what is the best attainable to man, is to die as soon as he may.' By this he clearly meant that time spent in death was more desirable than time spent in life.[1]

## 58[2]

Clement of Alexandria *Paedagogus*: For those who devote themselves to the true faith, increase in praise instinctively and as they choose;

For virtue when 'tis praised groweth like a tree.

## 59

Ammianus Marcellinus *History* [the emperor Julian]: Moreover, by way of driving his point home, he would repeat that passage of the lyric poet Bacchylides, whom he read, where he says so delightfully:

As a famous painter doth make lovely a lovely face, so self-restraint adorneth an upward-growing life.

## 60

Scholiast on Apollonius of Rhodes *Argonautica* ['there Cyrenè bore Aristaeus to Phoebus']: According to some authorities, for instance Bacchylides, there were four persons called Aristaeus, one the son of Carystus, another of Cheiron, a third of Earth and Heaven, and the son of Cyrenè.

## 61

Aulus Gellius *Attic Nights*: Homer gives Niobe six sons and six daughters, Euripides seven and seven, Sappho nine and nine, and Bacchylides and Pindar ten and ten.

[1] cf. 33. 160 [2] ascription probable but not certain; cf. Pind. *N.* 8. 40

62

*Vit. Hom.* Cram. *A.P.* 3. 98. 15 [π. Ὁμήρου]· κατὰ δὲ Βακχυλίδην καὶ Ἀριστοτέλην τὸν φιλόσοφον Ἰήτης.

63

Str. 13. 616 ὁ δὲ

Κάϊκος

οὐκ ἀπὸ τῆς Ἴδης ῥεῖ, καθάπερ εἴρηκε Βακχυλίδης.

64

Sch. Ap. Rh. 1. 1165 [Ῥυνδακίδας προχοάς]·

Ῥύνδακος

ποταμός ἐστι Φρυγίας οὗ μέμνηται Βακχυλίδης.

65

Ibid. 4. 973 [ὀρειχάλκοιο φαεινοῦ]· μνημονεύει καὶ Στησίχορος καὶ Βακχυλίδης.

66

Nat. Com. *Myth.* 9. 8, p. 987 : dicitur Polyphemus non modo amasse Galateam, sed etiam Galatum ex illa suscepisse, ut testatus est Bacchylides.

66 A

*Oxyrh. Pap.* 426 [1]:

. . . Πυθω . . [κ]έλευσεν Φοῖβος . . πολεμαίνετον υ[ἱόν] (*three mutilated lines*) . . . ταυί-

[1] ascribed to Bacch. by Maas : restorations by Bl. and *E*

---

[1] Plutarch *Life of Homer* 1. 3 quotes a statement of Aristotle (*On Poetry* Bk. III) that H.'s mother was born at Ios, but H. himself at Smyrna [2] Sch. *Il.* 5. 335 quotes

## 62

*Life of Homer*: according to Bacchylides and Aristotle the philosopher, Homer's native place was Ios.[1]

## 63

Strabo *Geography*: The

Caïcus

does not, as Bacchylides says, rise on Mount Ida.

## 64

Scholiast on Apollonius of Rhodes *Argonautica* ['the outflowings of Rhyndacus']: The

Rhyndacus

is a river of Phrygia mentioned by Bacchylides.[2]

## 65

The Same ['shining orichalc']: Orichalc or mountain-copper is mentioned by Stesichorus and Bacchylides.

## 66

Natalis Comes[3] *Mythology*: Polyphemus is said not only to have loved Galatea, but according to Bacchylides to have had a son by her named Galatus.

## 66 A

From a Third-Century Papyrus:

. . . Pytho . . . Phoebus bade . . . son praised in war . . . (*three mutilated lines*) . . . leafy

Ῥύνδακον ἀμφὶ βαθύσχοινον 'by deep-reeded Rhyndacus,' where metre, however, favours Hecker's attribution to Callimachus, *e.g.* Ῥυνδάκον – – | ἀμφὶ βαθύσχοινον [3] this writer's testimony is suspect, but cf. Appian *Illyr.* 2 where the son is called Galas

φυλλον . . . ]ρίψας ἐλαίας . . . (*three mutilated lines*) . . .

[ἆμο]ς ἐξ Ἄργεος Μελάμ[πους]
[ἦλ]θ' Ἀμυθαονίδας
[βω]μόν τε Πυθαεῖ κτίσε[ν]
[καὶ] τέμενος ζάθεον
[κείν]ας ἀπὸ ῥίζας[1]· τὸ δὲ χρ[υσοκόμας]
[ἐξό]χως τίμασ' Ἀπόλλων
(15 *mutilated lines*)

## Η'

## ΕΡΩΤΙΚΩΝ

### 67

Apul. *Mag.* 8 [de versibus amatoriis]: fecere et alii talia, et si vos ignoratis, apud Graecos Teius quidam et Lacedaemonius et Cius[2] cum aliis innumeris.

### 68

Ath. 15. 667 ἐκάλουν δ' ἀπ' ἀγκύλης τὴν τοῦ κοττάβου πρόεσιν διὰ τὸ ἐπαγκυλοῦν τὴν δεξιὰν χεῖρα ἐν τοῖς ἀποκοτταβισμοῖς. οἱ δὲ ποτηρίου εἶδος τὴν ἀγκύλην φασί. Βακχυλίδης ἐν Ἐρωτικοῖς·

. . . . . . . . εὖτε
τὴν ἀπ' ἀγκύλης ἵησι
τοῖσδε τοῖς νεανίαις
λευκὸν ἀντείνασα πῆχυν.

### 69 A, 69 B

Heph. 73 ἔστι δέ τινα καὶ τὰ καλούμενα ἐπιφθεγματικά, ἃ διαφέρει ταύτῃ τῶν ἐφυμνίων ὅτι τὰ μὲν καὶ πρὸς νοῦν συντελεῖ τι, τὰ δ' ἐκ περιττοῦ ὡς πρὸς τὸ λεγόμενον τῇ στροφῇ προσκεῖται· οἷον τὸ Βακχυλίδου·

[1] cf. l. 8 ἐλαίας

[2] Bosscha: mss *civis*

. . . olive (*three mutilated lines*) . . . when Melampus son of Amythaon came out of Argos, and founded an altar to the Pythian, and made a holy precinct from that root;[1] and the golden-haired Apollo did it exceeding honour. . . . . .

(15 *mutilated lines*)

## Book VIII

## LOVE-SONGS

### 67

Apuleius *On Sorcery* [amatory verse]: Poetry of this kind has been composed before, among the Greeks, let me tell you, by a Teian, a Spartan, a Ceian[2], and numberless others.

### 68 [3]

Athenaeus *Doctors at Dinner*: They called the throw of the cottabus 'from the bend' because the right wrist was bent in making it, though indeed according to another explanation the ἀγκύλη was not the 'bend' but a kind of cup. Compare Bacchylides *Love-Songs*:

when she lifts her white arm and throws from the bend at the bidding of these young men.

### 69 A, 69 B

Hephaestion *On Poems* [on a type of refrain]: There is also the *epiphthegmatic*, which differs from the *ephymnion* in contributing to the sense of the passage, whereas the *ephymnion*, as far as the sense goes, is a superfluous addition to the strophe. Compare Bacchylides:

[1] prob. ref. to the olive of l. 8 [2] *i.e.* Anacreon, Alcman, Bacchylides [3] cf. Ath. 11. 782 e

ἦ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾷς.[1]

καὶ πάλιν παρὰ τῷ αὐτῷ Βακχυλίδῃ·

σὺ δ' ἐν χιτῶνι μούνῳ
παρὰ τὴν φίλην γυναῖκα φεύγεις.

ὅταν μὲν οὖν βραχέα ᾖ τὰ ἐπιφθεγματικά, τοῦτο πρόσεστιν αὐτοῖς ὄνομα· ἐὰν δὲ καὶ τηλικαῦτα ὥστε στροφὴν ἐκπληροῦν, καὶ προτετάχθαι μὲν τὴν τοῦ ποιήματος[2] στροφήν, ἐπεζεῦχθαι δὲ τὴν τῶν ἐπιφθεγματικῶν, εἶτα πάλιν τὰ ἴσα κατὰ τὸν αὐτὸν λόγον, ἔσται τὸ τοιοῦτον σύστημα κατὰ περικοπὴν ἀνομοιομερές.

## Θ'

## ΣΚΟΛΙΩΝ[3]

### 70

### Ἀλεξάνδρῳ Ἀμύντα

*Ox. Pap.* 1361. 1:

στρ. α' Ὦ βάρβιτε, μηκέτι πάσσαλον φυλάσ-
σων
ἑπτάτονον λιγυρὰν κάππαυε γᾶρυν·
δεῦρ' ἐς ἐμὰς χέρας· ὁρμαίνω τι πέμπειν
χρύσεον Μουσᾶν Ἀλεξάνδρῳ πτέρον
στρ. β' καὶ συμποσίοισιν ἄγαλμ' ἐν εἰκάδεσσιν,
εὖτε νεῶν ἀγαθῶν γλυκεῖ'[4] ἀνάγκα
σευομενᾶν κυλίκων θάλπησι θυμὸν
Κύπριδός τ' ἐλπὶς διαιθύσσῃ[5] φρένας,
στρ. γ' ἃ μειγνυμένα[6] Διονυσίοισι δώροις
ἀνδράσιν[7] ὑψοτάτω πέμπει μερίμνας·
αὐτίκα μὲν πολίων κράδεμνα λύει
πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ,

[1] Urs: mss ὁρᾷς [2] Caesar: mss ποιητοῦ [3] *or* Ἐγκωμίων
[4] at γλυκεῖα begins the citation Ath. 2. 39 e which supple-

O fair is Theocritus! thou 'rt not alone in loving him;

and again:

Off thou fliest cloakless to thy dear good wife.

Now when the *epiphthegmatic* is short, that is its name, but if it is so long as to make a strophe, and the strophe proper comes first and the *epiphthegmatic* second and then again the proper and after it the *epiphthegmatic*, and so on, such a system will be reckoned κατὰ περικοπὴν ἀνομοιομερές, that is, as composed of like wholes whose parts or 'periods' are unlike.

## Book IX

## DRINKING-SONGS[1]

### 70

### For Alexander son of Amyntas

From a First-Century Papyrus:

Hang no more to thy peg, my lyre, nor check the clear voice of thy seven strings. Hither to my hands! I would fain send to Alexander a golden feather dropt by a Muse, to be an adornment for his banquets on twentieth days, when the heart of noble youths is warmed by the sweet compulsion of the swift-circling cup, and their mind thrilled with a hope of the Love-Goddess, which sendeth a man's thoughts highest aloft when it be mingled with the gifts of Dionysus. Then overthroweth he the battlements of cities, and thinketh to be sole ruler of the

[1] *or* Eulogies

ments the gaps of the Pap. to the end of l. 16 [5] P must have had αιθυσση [6] so P: mss ἀναμιγν. whence edd. ἀμμειγν. [7] so P: mss ἀνδράσι δ'

στρ. δʹ χρυσῷ δ' ἐλέφαντί τε μαρμαίρουσιν οἶκοι
πυροφόροι δὲ κατ' αἰγλάεντα πόντον
νᾶες ἄγουσιν ἀπ' Αἰγύπτου μέγιστον
πλοῦτον· ὧς πίνοντος ὁρμαίνει κέαρ.
στρ. εʹ ὦ παῖ μεγαλ[οσθενέος[1] . . . . . .]
(*6 mutilated lines and the rest lost*)

## 71[2]

Ἱέρωνι Συρακοσίῳ

Ibid. 4 + 24:

στρ. αʹ Μήπω λιγυαχ[έα κρῆμνα]
βάρβιτον· μέλλ[ω γὰρ οὖν, ὦ παῖ, μελιπνόων]
ἄνθεμον Μουσᾶν Ἱέρων[ι κλυτῷ]
ξανθαῖσιν ἵπποις
ἱμερόεν τελέσας
καὶ συμπόταις ἄνδρεσσι π[έμπειν]
στρ. βʹ Αἴτναν ἐς εὔκτιτον. εἰ κ̣[αὶ]
πρόσθεν ὑμνήσας τὸν [ἐν πώλοις κλεεννὸν]
ποσσὶ λαιψηροῖς Φερ[ένικον ἐπ' Ἀλ-]
e.g. [φει]ῷ τ[ε νί]καν
[λάθ]ρ[ια] κ̣[οπ]τόμενος
[νεῦσ', ἀλλὰ ν]έ̣α̣ν ἔβ[λαστον ὥραν·]
στρ. γʹ [ἐφεῖπον] ἐμοὶ τότε κοῦρα[ι]
[νε̣α̣νίαι θ'], ὅσσοι Διὸς πάγχρ[υσον οἶκον]
[ἱκνέοιντ', ἆ]μος τίθεσαν μ[αλακᾶν]
[πλόκους ἀοιδᾶν]
(*3 lines mutilated or lost*)

[1] P μὲγὰλ[: accentuation points to a compound [2] restored by Hunt (ll. 3, 6, 7, 8, 22), Murray (ll. 9, 10), *E*

world; then gleam his houses with gold and ivory, and wheat-laden ships bring him mighty great wealth from Egypt o'er the sunny sea; such is the dream of him that drinks. O child of great . . .[1]

(6 *mutilated lines and the rest lost*)

## 71

### For Hiero of Syracuse

From the Same:

[Hang] not up yet, [my lad,] the clear-voiced lute; for I am about to achieve a lovely flower of the [honey-breathed] Muses for the Hiero who is made so famous by his tawny steeds and eke for his comrades at the feast, and send the same to well-built Etna. Albeit ere this, when I sang the praise of that Pherenicus that is so noted among horses for his swift feet, Pherenicus and his victory beside
*e.g.*[2] Alpheus, my branches were hacked privily till I bowed my head, yet did I burgeon forth in fresh vigour; aye then sought unto me all the young men and maids who resorted to the all-golden house of Zeus, when they set up therein garlands of gentle songs . . .

(3 *lines mutilated or lost*)

[1] the epithet would seem to suggest Zeus rather than Amyntas, the 'child' therefore is perh. rather Aphrodite than Alexander [2] the metaphor, as restored, is that of a tree cut about by an enemy but still producing leaves (poetry) from which garlands (processional songs) could be made; ref. to the feud with Pindar?

. . . . ι σὺν θ . . . . . . ὃς ἤ[δη,][1]
[ὅσσο]ν ἀνθρώπ[ων βλεφάροισι φέρει]
λε[ύκι]ππος Ἀώς,
τόσσον ἐφ' ἁλικίας
φέγγος κατ' ἀνθρώπ[ους πέτασσεν.]

72

Clem. Al. *Str.* 5. 654:

οὐ γὰρ ἐν μέσοισι κεῖται
δῶρα δυσμάχητα Μοισᾶν
τὠπιτυχόντι φέρειν.[2]

Ι'

ΕΠΙΓΡΑΜΜΑΤΩΝ

73

Meleag. *A.P.* 4. 1. 33 λείψανά τ' εὐκαρπεῦντα μελιστάκτων ἀπὸ Μουσέων, | ξανθοὺς ἐκ καλάμης Βακχυλίδεω στάχυας.

74

*Anth. Pal.* 6. 313 Βακχυλίδου·

Κούρα Πάλλαντος πολυώνυμε, πότνια Νίκα,
πρόφρων Καρθαίων[3] ἱμερόεντα χορὸν
αἰὲν ἐποπτεύοις, πολέας δ' ἐν ἀθύρμασι Μουσᾶν
Κηΐῳ ἀμφιτίθει Βακχυλίδῃ στεφάνους.[4]

[1] junction of ll. 20 (right)—24 with the main frag. at l. 20 (left) is doubtful [2] I place this among the *Scolia* because *Ox. Pap.* 1361. 32 has what may be the ends (ται and αν) of ll. 1–2, and 48 the ο of Μοισᾶν and the second ε of φέρειν in ll. 2–3 [3] *B*: ms κραννaίων [4] Brunck: ms κηόρω α. Βακχυλίδης

[. . his son[1] . .] who in his youthful prime hath spread o'er the world as great a light as ever white-horsed Dawn bringeth unto the eyelids of mankind.

## 72[2]

Clement of Alexandria *Miscellanies*:

For the Muses' gifts so keenly fought for lie not in the midst for any that cometh to win.

## Book X

## INSCRIPTIONS

### 73

Meleager *The Garland*:[3] And yellow ears he inwove from the corn of Bacchylides, full ears left from the garnering of the honey-sprent Muses.

See also Simonides 177 (vol. ii).

### 74

*Palatine Anthology*: Bacchylides:—

Renownèd Daughter of Pallas, Lady Victory, deign to look ever kindly upon a lovely chorus from Carthaea, and in the sports of the Muses crown Ceian Bacchylides with many wreaths.

[1] Hiero's son Deinomenes, cf. Pind. *P.* 1. 59; it is not certain that lines 20–24 belong here, but they prob. are part of the same poem [2] ascription probable but not certain [3] *i.e.* the Proem to his Anthology, an index in the form of a garland of flowers, each kind of flower representing the contribution of a poet

75

Ibid. 6. 53 Βακχυλίδου·

Εὔδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν
τῷ πάντων ἀνέμων πρηϋτάτῳ[1] Ζεφύρῳ·
εὐξαμένῳ γὰρ ὅ γ'[2] ἦλθε βοαθόος, ὄφρα τάχιστα
λικμήσῃ πεπόνων καρπὸν ἀπ' ἀσταχύων.

[1] Headl: ms (and Suid. πιότατος) πιοτάτῳ [2] Mein: ms γάρ οἱ

## 75

The Same: Bacchylides:—a dedication to the South-West Wind by a farmer named Eudemus:

Eudemus set up this shrine upon his farm unto Zephyr the kindest of all winds. For at his prayer he came to help him winnow the grain quickly from the ripe ears.

# ΣΟΦΟΚΛΕΟΥΣ ΠΑΙΑΝΩΝ[1]

## 1–2 εἰς Ἀσκληπιόν

Philostr. Jun. *Imag.* 13 [π. εἰκόνα Σοφοκλέους]· Ἀσκληπιὸς δὲ οἶμαι οὗτος ἐγγὺς παιᾶνά που παρεγγυῶν γράφειν καὶ

κλυτόμητις[2]

οὐκ ἀπαξιῶν παρὰ σοῦ ἀκοῦσαι. . .

## 2

Philostr. *Vit. Apoll.* 3. 17 οἱ δὲ ᾖδον ᾠδήν, ὁποῖος ὁ παιὰν ὁ τοῦ Σοφοκλέους, ὃν Ἀθήνησι τῷ Ἀσκληπιῷ ᾄδουσιν.

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## 3 εἰς Κορώνιδα

*I.G.* 3. 1 *Add.* p. 490. 171 g [Athenis in lapide invento ad Asclepieum sub arcis radicibus] Σοφοκλέους·

[Ὦ Φλεγύα] κούρα περιώνυμε μᾶτερ ἀλεξι-
πό[νου γλυκεῖ' Ἀσκλαπιοῦ,]
[ἂν Φοῖβο]ς ἀκειρεκόμας ἐ̣[οῖς] ἐναρίθμι[ον
πόθοις ἔθηκεν, | σὲ νῦν ἀεισό-]
[μεσθα μέλ]εσι[ν] εὐεπ[έσσι . . .[3]

[1] cf. Suid. *s.* Σοφοκλῆς, Luc. *Enc. Dem.* 27 [2] mss -μήτης
[3] tit. extends from νυ to πο of first line (as it was presumably in the middle, we can estimate the length of the line); on the right ι[ comes below εξ and π[ below ο; on the left, ]ς comes below κ and ]ε below α: stone has μὰτερ, ἀκειρεκομὰς, ενὰριθμι[; suppl. Büch.–*E e.g.*

# THE PAEANS OF SOPHOCLES

## 1–2 To Asclepius

Philostratus the Younger *Portraits* [on a portrait of Sophocles]: And I believe Asclepius is here commanding you to write a paean, and, not disdaining to be called by you

famed for his skill[1] . .

## 2

Philostratus *Life of Apollonius*: And they sang a song resembling the Paean of Sophocles which is sung to Asclepius at Athens.

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## 3 To Coronis[2]

An Inscription of the First or Second Century [found near the temple of Asclepius on the slope of the Acropolis at Athens]:

Sophocles:—

O renownèd daughter [of Phlegyas, sweet] mother of [Asclepius] warder-off of woe, [whom] the unshorn [Phoebus] numbered among his [loves, to thee we will sing now with tunes] set to noble words . . .

[1] for this epithet in a Paean to Asclepius cf. *Adesp.* 129 (was *this* Sophocles' Paean?) and Kaibel *Epig.* 1026
[2] perh. part of the same Paean; some think the title 'Sophocles' may be merely the name of the dedicator, but in any case the poem would seem to be a good deal earlier than the inscr. which records it

# ΙΩΝΟΣ ΧΙΟΥ ΜΕΛΩΝ

1

Ath. 2. 35 d [π. οἴνου]· Ἴων δ' ὁ Χῖός φησιν·

ἄδαμνον[1]
παῖδα ταυρωπόν[2], νέον οὐ νέον,
ἥδιστον πρόπολον βαρυγδούπων ἐρώτων,
οἶνον ἀερσίνοον[3]
ἀνθρώπων πρύτανιν

2

Sch. Ar. *Pax* 835 [καὶ τίς ἐστιν ἀστὴρ νῦν ἐκεῖ; |—Ἴων ὁ Χῖος, ὅσπερ ἐποίησεν πάλαι | ἐνθάδε τὸν Ἀοῖόν ποθ'· ὡς δ' ἦλθ' εὐθέως | Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα]· διθυράμβων καὶ τραγῳδίας καὶ μελῶν ποιητής· ἐποίησεν δὲ ᾠδήν, ἧς ἡ ἀρχή·

Ἀοῖον ἀεροφοίταν ἀστέρα
μείνωμεν[4] ἀελίου λευκοπτέρυγα πρόδρομον.

φαίνεται δὲ τετελευτηκὼς ἐκ τούτων. παίζων οὖν ὁ Ἀριστοφάνης Ἀοῖον αὐτόν φησιν ἀστέρα κληθῆναι.

3

Sch. Ap. Rh. 1. 1165 [π. Αἰγαίωνος]· καὶ Ἴων ἐν διθυράμβῳ ἐκ μὲν τοῦ πελάγους αὐτόν φησι παρακληθέντα ἀναχθῆναι φυλάξοντα τὸν Δία· Θαλάσσης δὲ παῖδα.

4

Arg. Soph. *Ant.* στασιάζεται δὲ τὰ περὶ τὴν ἡρωΐδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην· ὁ μὲν γὰρ Ἴων ἐν τοῖς Διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους.

[1] Cas: mss ἄδαμον [2] mss also ταυρῶπα [3] Cas: mss -πνοον [4] mss also μῆνα μέν (Bentl. μείναμεν)

# THE LYRIC POEMS[1] OF ION OF CHIOS

## 1

Athenaeus *Doctors at Dinner* [on wine]: And in Ion of Chios we read:

wild bull-faced child [of Zeus and Semelè?], young and yet old, sweetest servitor of loud-thundering[2] desires, wine that cheers the heart and rules the world

## 2[3]

Scholiast on Aristophanes *Peace* ['And who is the star up there now?—Ion of Chios, who on earth once composed the *Star of Morn*, and they all called him that directly he got to heaven']: A writer of dithyrambs, tragedies, and lyric poems; among others, of the song beginning:

Let us wait for the Star of Morn that haunts the sky, the white-winged forerunner of the Sun.

From this it appears that the poet was dead. His being called Star of Morn is therefore a jest of Aristophanes.

## 3

Scholiast on Apollonius of Rhodes [Aegaeon]: According to a Dithyramb of Ion he was summoned from the ocean[4] and carried up to be a guard of Zeus; the same authority makes him a son of the Sea.

## 4

Introduction to Sophocles' *Antigone*: Accounts of the heroine and her sister Ismenè vary; Ion declares in his *Dithyrambs* that they were both burnt to death in the temple of Hera by Laodamas son of Eteocles.

[1] Fragments 1–4 are from Dithyrambs [2] *i.e.* imperious, like Zeus [3] cf. Suid. *s.* διθυραμβοδιδάσκαλοι [4] by Thetis

## 5 ὕμνος εἰς Καιρόν

Paus. 5. 14. 9 Ἴωνι δὲ οἶδα τῷ Χίῳ καὶ ὕμνον πεποιημένον Καιροῦ· γενεαλογεῖ δὲ ἐν τῷ ὕμνῳ νεώτατον παίδων Διὸς Καιρὸν εἶναι.

## 6 ἐγκώμιον εἰς Σκυθιάδην

Paroem. ap. Miller *Misc.* 361 Αἰγιέες οὔτε τρίτοι οὔτε τέταρτοι· . . . ὅτι γὰρ τούτοις ἐχρήσθη καὶ οὐ Μεγαρεῦσιν καὶ Ἴων μέμνηται ἐν τῷ εἰς Σκυθιάδην ἐγκωμίῳ.

## 7

Philo 6. 38 Cohn: Μιλτιάδης ὁ τῶν Ἀθηναίων στρατηγός, ἡνίκα βασιλεὺς ὁ Περσῶν ἅπασαν τὴν ἀκμὴν τῆς Ἀσίας ἀναστήσας μυριάσι πολλαῖς διέβαινεν ἐπὶ τὴν Εὐρώπην ὡς ἀναρπάσων αὐτοβοεὶ τὴν Ἑλλάδα, συναγαγὼν ἐν τῷ Παναθηναϊκῷ τοὺς συμμάχους ὀρνίθων ἀγῶνας ἐπέδειξε, λόγου παντὸς δυνατωτέραν ὑπολαμβάνων ἔσεσθαι τὴν διὰ τῆς τοιαύτης ὄψεως παρακέλευσιν. καὶ γνώμης οὐχ ἥμαρτε. θεασάμενοι γὰρ τὸ τλητικὸν καὶ φιλότιμον ἄχρι τελευτῆς ἐν ἀλόγοις ἀήττητον, ἁρπάσαντες τὰ ὅπλα πρὸς τὸν πόλεμον ὥρμησαν, ὡς ἐχθρῶν ἀγωνιούμενοι σώμασι, τραυμάτων καὶ σφαγῶν ἀλογοῦντες ὑπὲρ τοῦ καὶ ἀπυθανόντες ἐν ἐλευθέρῳ γοῦν τῷ τῆς πατρίδος ἐδάφει ταφῆναι· προτροπῆς γὰρ εἰς βελτίωσιν οὐδὲν οὕτως αἴτιον ὡς ἡ τῶν ἀφανεστέρων ἐλπίδος μείζων κατόρθωσις. τοῦ δὲ περὶ τοὺς ὄρνιθας ἐναγώνιον μέμνηται καὶ ὁ τραγικὸς Ἴων διὰ τούτων·

*οὐδ᾽ ὅ γε σῶμα τυπεὶς*
*διφυεῖς τε κόρας ἐπιλάθεται ἀλκᾶς,*
*ἀλλ᾽ ὀλιγοδρανέων φθογγάζεται·*
*θάνατον δέ γε*[1] *δουλοσύνας προβέβουλε.*

[1] mss also δ' ὅγε (δ' ὅτε) from above

## 5 Hymn to Opportunity

Pausanias *Description of Greece*: I know that a hymn was composed to Opportunity by Ion of Chios. In it he makes Opportunity the youngest of the children of Zeus.

## 6 Eulogy of Scythiades[1]

Proverb in Miller *Miscellanies*: 'The people of Aegium neither third nor fourth': . . Ion, too, in his *Eulogy of Scythiades*, mentions this as a reply the oracle gave to this people[2] and not to the Megarians.

## 7[3]

Philo *That every Upright Man is Free*: The Athenian general Miltiades, when the king of the Persians rallied the flower of the youth of Asia to his standard and crossed to Europe with an enormous host, to capture Greece, as he thought, without a blow, assembled the Allies at the Panathenaic stadium and, as a visual exhortation likely to prove more effective than any speech, showed them some cock-fighting. Nor was he disappointed. When the spectators saw the endurance and the feeling of honour which abides even unto death in these dumb creatures, they flew to arms like men ready to give their lives, without thought of wound or slaughter, if only they might be buried in the soil of a free country. For there can be no better inducement to the increase of courage than an increase of confidence in hopes for the future. This cock-fight is referred to by the tragic poet Ion in the following passage:

His body and his twin eyes smitten, he yet forgetteth not his might, not he, though his utterance is weak; nay, he preferreth death to servitude.

[1] cf. Phot. *s.* ὑμεῖς οἱ Μεγαρεῖς, Sch. Theocr. 14. 48, Zen. *Paroem. Gr.* 1. 48 [2] when they asked which was the finest people in Greece [3] perhaps from a tragedy

# ΜΕΛΑΝΙΠΠΙΔΟΥ

## Βίος

Suid. Μελανιππίδης· α'· Κρίτωνος, γεγονὼς κατὰ τὴν ξε' Ὀλυμπιάδα, Μήλιος. ἔγραψε δὲ Διθυράμβων βιβλία πλεῖστα καὶ Ποιήματα Ἐπικὰ καὶ Ἐπιγράμματα καὶ Ἐλέγους καὶ ἄλλα πλεῖστα. β'. θυγατριδοῦς τοῦ πρεσβυτέρου,[1] παῖς δὲ Κρίτωνος, λυρικοῦ καὶ αὐτοῦ· ὃς ἐν τῇ τῶν διθυράμβων μελοποιίᾳ ἐκαινοτόμησε πλεῖστα, καὶ διατρίψας παρὰ Περδίκκᾳ τῷ βασιλεῖ ἐκεῖ τὸν βίον κατέστρεψεν. ἔγραψε καὶ αὐτὸς ᾄσματα λυρικὰ καὶ διθυράμβους.

*Marm. Par.* ἀφ' οὗ Μελανιππίδης Μ[ήλιος ἐνίκησ]εν Ἀθήνησιν ἔτη ΗΗΔΔΔΙ, ἄρχοντος Ἀθήνησι Πυθοκρίτου.

Xen. *Mem.* 1. 4. 3 καταμαθὼν γὰρ αὐτὸν (Ἀριστόδημον) οὔτε θύοντα τοῖς θεοῖς οὔτε μαντικῇ χρώμενον ἀλλὰ καὶ τῶν ποιούντων ταῦτα καταγελῶντα, Εἰπέ μοι, ἔφη, ὦ Ἀριστόδημε, ἔστιν οὕστινας ἀνθρώπους τεθαύμακας ἐπὶ σοφίᾳ; Ἔγωγε, ἔφη. καὶ ὅς, Λέξον ἡμῖν, ἔφη, τὰ ὀνόματα αὐτῶν. Ἐπὶ μὲν τοίνυν ἐπῶν ποιήσει Ὅμηρον ἔγωγε μάλιστα τεθαύμακα, ἐπὶ δὲ διθυράμβῳ Μελανιππίδην, ἐπὶ δὲ τραγῳδίᾳ Σοφοκλέα, ἐπὶ δὲ ἀνδριαντοποιΐᾳ Πολύκλειτον, ἐπὶ δὲ ζωγραφίᾳ Ζεῦξιν. Πότερά σοι δοκοῦσιν οἱ ἀπεργαζόμενοι

[1] mss πρεσβύτου

# MELANIPPIDES

## Life

Suidas *Lexicon*: Melanippides:—(1) Son of Criton; flourished in the 65th Olympiad (520–517 B.C.); of Melos; he wrote many books of *Dithyrambs* as well as *Epic Poems, Inscriptions, Elegies*, etc., etc. (2) Grandson of the elder of this name, also son of Criton, and, like his grandfather, a lyric poet; he made great innovations in the Dithyramb, and spent part of his time at the court of King Perdiccas,[1] where he eventually died. He too wrote *Lyric Poems* and *Dithyrambs*.[2]

*Parian Chronicle*: From the time when Melanippides of Melos was victorious at Athens 231 years, in the archonship of Pythocritus (494 B.C.).

Xenophon *Recollections of Socrates*: When he discovered that Aristodemus neither sacrificed to the Gods nor had recourse to divination but laughed to scorn those who did, he said to him, 'Tell me, Aristodemus; are there any men whose artistic skill you admire?' 'Yes,' he replied. 'Tell us their names,' said Socrates. 'For the epic I most admire Homer,' he answered, 'for the Dithyramb Melanippides, for tragedy Sophocles, for sculpture Polycleitus, for painting Zeuxis.' 'Which now,' asked Socrates, 'do you consider the more admirable artists, those

[1] 454?—413 B.C. [2] cf. Suid. on Philox. Cyth. quoted below, p. 362; it is impossible to distinguish the two poets in the ancient refs.

εἴδωλα ἄφρονά τε καὶ ἀκίνητα ἀξιοθαυμαστότεροι εἶναι ἢ οἱ ζῷα ἔμφρονά τε καὶ ἐνεργά;

Arist. *Rh.* 3. 9 ὁμοίως δὲ καὶ αἱ περίοδοι αἱ μακραὶ οὖσαι λόγος γίνεται καὶ ἀναβολῇ ὅμοιον. ὥστε γίνεται ὃ ἔσκωψε Δημόκριτος ὁ Χῖος εἰς Μελανιππίδην ποιήσαντα ἀντὶ τῶν ἀντιστρόφων ἀναβολάς·

*οἷ τ' αὐτῷ κακὰ τεύχει ἀνὴρ ἄλλῳ κακὰ τεύχων,*
*ἡ δὲ μακρὰ 'ναβολὴ τῷ ποιήσαντι κακίστη·*

ἁρμόττει γὰρ τὸ τοιοῦτον καὶ εἰς τοὺς μακροκώλους λέγειν.

Plut. *Non posse suav.* 13 οὐδὲ γὰρ Ἱέρων γ' ἂν οὐδ' Ἄτταλος οὐδ' Ἀρχέλαος ἐπείσθησαν, Εὐριπίδην καὶ Σιμωνίδην καὶ Μελανιππίδην καὶ Κράτητας καὶ Διοδότους ἀναστήσαντες ἐκ τῶν συμποσίων, κατακλῖναι Κάρδακας καὶ Ἀγριᾶνας μεθ' ἑαυτῶν καὶ Καλλίας γελωτοποιοὺς καὶ Θρασωνίδας τινὰς καὶ Θρασυλέοντας ὀλολυγμοὺς καὶ κροτοθορύβους ποιοῦντας.

*Anth. Pal.* 4. 1. 7 Μελεάγρου Στέφανος· . . .

*νάρκισσόν τε τορῶν Μελανιππίδου ἔγκυον ὕμνων.*

who make images which are without mind or motion, or those who make living creatures capable of thought and action?'

Aristotle *Rhetoric*: In like manner, a long sentence becomes a discourse in itself, like the purely instrumental parts of a song when they are too long. Hence the satire of Democritus of Chios upon Melanippides for making an instrumental interlude[1] take the place of the antistrophe:

He that does any ill to another does ill to himself, but of all ills the worst to the doer is the long interlude.[2]

The same stricture might well be made upon the users of long clauses.

Plutarch *That a Life lived according to Epicurus is not worth living*: For Hiero, surely, or Attalus, or Archelaüs could never have been brought to oust from their festive table Euripides, Simonides, Melanippides, or such men as Crates or Diodotus, in favour of buffoons like Cardax, Agrias, or Callias, and jazz-bandsmen like Thrasonides or Thrasyleon.

*Palatine Anthology*: The Garland of Meleager: . . . and the narcissus of Melanippides big with clear hymns.[3]

See also Plut. *Mus.* 15.

[1] the Gk. word meant originally 'instrumental prelude
[2] parodies Hes. *Op.* 265 [3] the *Inscriptions* of Melanippides are no longer to be found in the *Anthology*

# ΜΕΛΑΝΙΠΠΙΔΟΥ ΜΕΛΩΝ

## 1 Δαναΐδες

Ath. 14. 651 f [π. φοινίκων]· Μελανιππίδης δ' ὁ Μήλιος ἐν ταῖς Δαναΐσιν φοίνικας τὸν κάρπον οὕτως ὀνομάζει, τὸν λόγον ποιούμενος περὶ αὐτῶν τῶν Δαναΐδων·

οὐ γὰρ ἀνέρων φόρευν μορφᾶεν εἶδος,[1]
οὐδὲ τὰν αὐδὰν γυναικείαν ἔχον,[2]
ἀλλ' ἐν ἁρμάτεσσι διφρού-
χοις ἐγυμνάζοντ' ἂν' εὐ-
ηλι' ἄλσεα, πολλάκις[3]
θήρᾳ[4] φρένα τερπόμεναι,
<πολλάκι δ'> ἱερόδακρυν[5]
λίβανον εὐώδεις τε
φοίνικας κασίαν τε ματεῦσαι,
τέρενα Σύρια σπέρματα.[6]

## 2 Μαρσύας

Ibid. 616 e περὶ μὲν γὰρ αὐλῶν ὁ μέν τις ἔφη τὸν Μελανιππίδην καλῶς ἐν τῷ Μαρσύᾳ διασύροντα τὴν αὐλητικὴν εἰρηκέναι περὶ τῆς Ἀθηνᾶς·

. . . . ἁ μὲν Ἀθάνα
τὤργαν'[7] ἔρριψέν θ' ἱερᾶς ἀπὸ χειρὸς
εἶπέ τ'· Ἔρρετ' αἴσχεα σωματόλυμα·[8]
ἐμὲ δ' <αὐτὰν οὐκ>[9] ἐγὼ κακότατι δίδωμι.

[1] ἀνέρων *E*: mss ἀνθρώπων μορφᾶεν εἶδος Dobr: mss μορφὰν ἐνεῖδος [2] αὐδάν Cas: mss αὐτάν [3] Crus: mss ανευηλιασδεα πολλάκι [4] Pors.–*E*: mss θῆρες [5] Hill. suppl. ἱερόδακρυν Emp: mss -κρυ [6] Fiorillo: mss Συρίας

## THE POEMS OF MELANIPPIDES

### 1

Athenaeus *Doctors at Dinner* [on dates]: Melanippides of Melos, in the *Danaïds*, calls the fruit of the palm dates, where he describes those maidens thus:

For they wore not the shapely form of men, nor yet had they the voice of women, but did strenuously in seated chariots all about the sunny[1] woodlands, ofttimes rejoicing their heart in the chase, ofttimes seeking the frankincense' holy tear and the sweet-scented date or the smooth Syrian grains of the cassia.

### 2 Marsyas

The Same: On the subject of flutes one of the guests observed that Melanippides in his *Marsyas* had rightly disparaged flute-playing in speaking of Athena thus:

Athena cast those instruments of music from her sacred hand and said, 'Away with you, ye shameful things, defilers of the body; I give not myself to my own undoing.'[2]

[1] the point is that they were not, like most Greek women, unwilling to expose themselves to the sun [2] cf. Telestes *fr.* 1 (below)

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*τέρμ.* [7] *B*: mss *ἀθάνατα ὄργ.*, *ἀθάνα ὄργ.* [8] Mein: mss *σώματι λύμα* [9] *E*

### 3 Περσεφόνη

Stob. *Ecl. Phys.* 1. 41. 50 *Πορφυρίου ἐκ τῶν Περὶ Στυγός· πιθανῶς καὶ τοὺς ἐν Ἅιδου νομιζομένους ποταμοὺς κατωνομάκασιν· Ἀχέροντα μὲν διὰ τὰ ἄχη, ὡς καὶ Μελανιππίδης ἐν Περσεφόνῃ·*

. . . καλεῖται δ' <ἕνεκ'>[1] ἐν κόλποισι γαίας
ἄχε' εἶσι προχέων[2]
Ἀχέρων.

### 4

Ath. 10. 429 b *οἱ δὲ ἀγνοοῦντες τὴν τοῦ οἴνου δύναμιν τὸν Διόνυσον φάσκουσιν μανιῶν εἶναι αἴτιον τοῖς ἀνθρώποις, βλασφημοῦντες οὐ μετρίως. ὅθεν ὁ Μελανιππίδης ἔφη·*

πάντες δ' ἀπεστύγεον ὕδωρ
τὸ πρὶν ἐόντες ἀΐδριες οἴνου.
τάχα δὴ τάχα τοὶ μὲν οὖν ἀπωλλύοντο[3]
τοὶ δὲ παράπληκτον χέον ὀμφάν.

### 5

Ibid 2. 35 a *τὸν οἶνον ὁ Κολοφώνιος Νίκανδρος ὠνομάσθαι φησὶν ἀπὸ Οἰνέως· 'Οἰνεὺς δ' ἐν κοίλοισιν ἀποθλίψας δεπάεσσιν | οἶνον ἔκλησε.' φησὶ δὲ καὶ Μελανιππίδης ὁ Μήλιος·*

ἐπώνυμον δός ποτ' οἶνον Οἰνέος.[4]

### 6

Clem. Al. *Str.* 5. 716 *ὁ μελοποιὸς δὲ Μελανιππίδης ᾄδων φησίν·*

Κλῦθί μοι, ὦ πάτερ, θαῦμα βροτῶν,
τᾶς ἀειζώου μεδέων ψυχᾶς.[5]

[1] *B* [2] Grot.- *B*: mss *ἀχεοῖσι* (*ἀχαιοῖσι*) *π.* *προρεων*? [3] Headl. *τάχα δ' ἦ*: mss *ἀπωλαύοντο*, *ἀπολ.* [4] *δός ποτ'* sugg. *B*: mss *δέσποτ'* *Οἰνέος* *B*: mss *-έως* [5] so Euseb: Clem. *ψυχᾶς μεδέων*

## 3 Persephonè

Stobaeus *Selections*: From Porphyrius *On the Styx*:—The rivers that are supposed to flow in Hades have been given plausible names. Acheron is so called from ἄχη 'pains'; compare Melanippides in the *Persephonè*:

And because it goeth pouring forth pains within the bosom of Earth, it is called Acheron.

## 4

Athenaeus *Doctors at Dinner*: Those who are ignorant of the true power of wine say that Dionysus is the cause of madness; but this is the purest slander. Compare Melanippides:

And they all began to loathe water,[1] who had never known wine before. Aye, it was not long ere some were like to die and others were uttering cries of frenzy.

## 5

The Same: Nicander of Colophon says that οἶνος, wine gets its name from Oeneus: 'Oeneus crushed grapes in hollow cups and called it wine.' Compare also Melanippides:

O give me Oeneus' namesake wine.

## 6[2]

Clement of Alexandria *Miscellanies*: The lyric poet Melanippides says in a poem:

Hear me, O Father, thou marvel unto men, ruler of the everliving Mind.

[1] *i.e.* drank the wine neat [2] cf. Euseb. *Praep. Ev.* 13. 680 c

## 7

Plut. *Erot.* 15 [π. τῆς περὶ τοὺς καλοὺς καὶ ὡραίους ἐπιμελείας τῶν ἐρώντων καὶ διώξεως]· οὐδὲν γάρ ἐστιν αἰσχρὸν οὐδ' ἀναγκαῖον, ἀλλὰ πειθὼ καὶ χάρις ἐνδιδοῦσα 'πόνον ἡδύν' ὡς ἀληθῶς 'κάματόν τ' εὐκάματον' ὑφηγεῖται πρὸς ἀρετὴν καὶ φιλίαν, οὔτ' ἄνευ θεοῦ τὸ προσῆκον τέλος λαμβάνουσαν, οὔτ' ἄλλον ἔχουσαν ἡγεμόνα καὶ δεσπότην θεόν, ἀλλὰ τὸν Μουσῶν καὶ Χαρίτων καὶ Ἀφροδίτης ἑταῖρον Ἔρωτα.

γλυκὺ γὰρ θέρος ἀνδρὸς ὑποσπείρων πραπίδων πόθῳ

κατὰ τὸν Μελανιππίδην, τὰ ἥδιστα μίγνυσι τοῖς καλλίστοις.

## 8

Cram. *A.P.* 3. 289. 2 ἡ δὲ περὶ τὸν Λίνον ἱστορία παρὰ Φιλοχόρῳ ἐν τῇ ιθ' καὶ παρὰ Μελανιππίδῃ.

## 9

Sch. *Il.* 13. 350 [ἀλλὰ Θέτιν κύδαινε καὶ υἱέα καρτερόθυμον]· ἐντεῦθεν δὲ Μελανιππίδης κύουσαν ἀπὸ Διὸς Θέτιν ἐκδοθῆναι Πηλεῖ διὰ τὰ ῥηθέντα ὑπὸ Προμηθέως ἤτοι Θέμιδος.

## 10

Philod. π. εὐσεβ. 23 Gom. [π. μητέρα τὴν τῶν θεῶν]· Μελαν[ιππί]δης δὲ Δήμητ[ρα][1] μητέρα θεῶν φησὶν μίαν ὑπάρχ[ειν·] καὶ Τελέσ[της . . .

[1] ms δημητε[ρα ?]

7

Plutarch *Eroticus* [on the care of lovers for the young and beautiful and their pursuit of them]: It is nothing low or violent; for grace and persuasion prompting 'sweet toil,' literally, 'and labour unlaborious,' lead them in the way of a virtue and a friendship, which receive their right perfection with Heaven's aid, and yet know no other God for guide or master save only the comrade of the Muses and the Graces and of Aphrodite, Love. For he it is who, in the words of Melanippides,

sows a delicious harvest in the desire of a man's heart

and mingles what is sweetest with what is noblest and most beautiful.

8

Cramer *Inedita* (*Paris*): The story of Linus is found in the 19th Book of Philochorus and in Melanippides.

9

Scholiast on the *Iliad* ['but only would he honour Thetis and her strong-heart son']: Hence Melanippides declares that Thetis was with child by Zeus when she was given in marriage to Peleus, her marriage being due to the taunts of Prometheus or Themis.

10

Philodemus *On Piety* [on the Mother of the Gods]: According to Melanippides, Demeter was the only mother of the Gods; and Telestes . . .

# ΕΥΡΙΠΙΔΟΥ

## 1–2 ἐπινίκιον εἰς Ἀλκιβιάδην

Plut. *Alc.* 11 αἱ δ' ἱπποτροφίαι περιβόητοι μὲν ἐγένοντο καὶ τῷ πλήθει τῶν ἁρμάτων· ἕπτα γὰρ ἄλλος οὐδεὶς καθῆκεν Ὀλυμπίασιν ἰδιώτης οὐδὲ βασιλεύς, μόνος δὲ ἐκεῖνος. καὶ τὸ νικῆσαι δὲ καὶ δεύτερον γενέσθαι καὶ τέταρτον, ὡς Θουκυδίδης φησίν, ὁ δ' Εὐριπίδης τρίτον, ὑπερβάλλει λαμπρότητι καὶ δόξῃ πᾶσαν τὴν ἐν τούτοις φιλοτιμίαν. λέγει δ' ὁ Εὐριπίδης ἐν τῷ ᾄσματι ταῦτα·

σὲ δ' ἀείσομαι,[1] ὦ Κλεινίου παῖ.
καλὸν ἁ νίκα· <καλῶν δὲ>[2]
κάλλιστον, ὃ μηδεὶς
ἄλλος Ἑλλάνων,
ἅρματι πρῶτα δραμεῖν καὶ δεύτερα καὶ τρίτα
βῆναί τ' ἀπονητὶ Διὸς[3] στεφθέντ' ἐλαίᾳ
κάρυκι βοὰν παραδοῦναι.

## 2

Id. *Dem.* 1. 1 ὁ μὲν γράψας τὸ ἐπὶ τῇ νίκῃ τῆς Ὀλυμπίασιν ἱπποδρομίας εἰς Ἀλκιβιάδην ἐγκώμιον, εἴτ' Εὐριπίδης, ὡς ὁ πολὺς κρατεῖ λόγος, εἴθ' ἕτερός τις ἦν, φησί,

χρὴ <δὲ> τὠὐδαίμονι[4] πρῶτον ὑπάρξαι
τὰν πόλιν εὐδόκιμον.

# περὶ ΙΕΡΩΝΥΜΟΥ

Ar. *Ach.* 385 :

ΧΟ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς ;
λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότριχά τιν' Ἄϊδος κυνῆν.

[1] mss also ἄγαμε, whence Lindskog ἄγαμαι [2] *E*: some mss νίκα κάλλιστον δ' ὃ [3] Herm : mss δίς [4] Plut. χρῆναι τῷ εὐδαίμονι, but note the form τάν

## EURIPIDES

### 1–2 Victory-Song to Alcibiades[1]

Plutarch *Alcibiades*: His horse-breeding was famous, among other things, for the number of his racing-chariots. He was the only man, not excluding kings, who ever entered at Olympia as many as seven. And his winning not only first place but second and fourth according to Thucydides—second and third according to Euripides—is the highest and most honourable distinction ever won in this field. Euripides' Ode contains the following passage:

But I will sing thy praises,[2] son of Cleinias. A noble thing is victory, noblest of the noble to do what no Greek had ever done, be first and second and third in the chariot-race, and go unwearied yet, wreathed in the olive of Zeus, to make the herald cry you.

### 2[3]

The Same *Demosthenes*: The writer of the Eulogy of Alcibiades for his victory in the horse-race at Olympia, whether as is commonly believed he be Euripides or another, says:

Your happy man's first need is a famous country.

## on HIERONYMUS

Aristophanes *Acharnians*: 'Why all this havering and shilly-shallying? For all I care, you may get the loan of one of Hieronymus' shady and shaggy Death-caps.'[4]

[1] cf. Ath. 1. 3 e [2] *or perh.* I admire thee [3] cf. Simon. 93 (225 Bergk) from which E. seems to have borrowed [4] *i.e.* cap of invisibility, the clippings of his head and chin

Sch. *ad loc.* ὁ δὲ Ἱερώνυμος μελῶν ποιητὴς καὶ τραγῳδοποιὸς ἀνώμαλος καὶ ἀνοικονόμητος διὰ τὸ ἄγαν ἐμπαθεῖς γράφειν ὑποθέσεις καὶ φυβεροῖς προσωπείοις χρῆσθαι. ἐδόκει δὲ κροτεῖσθαι. ἐκωμῳδεῖτο δὲ ὡς πάνυ κομῶν. διόπερ Ἄϊδος κυνῆν ἔφη αὐτόν, παίξας κωμῳδικῶς ὡς κουριῶντα.

Ibid. *Nub.* 347 [ΣΩΚΡΑΤΗΣ]·

γίγνονται πάνθ' ὅτι βούλονται· κᾆτ' ἢν μὲν ἴδωσι κομήτην,
ἄγριόν τινα τῶν λασίων τούτων, οἷόνπερ τὸν Ξενοφάντου,
σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ᾔκασαν αὑτάς.

Sch. *ad loc.* Ἱερώνυμον λέγει τὸν διθυραμβοποιόν, ὃς Ξενοφάντου μὲν ἦν υἱός, περὶ δὲ τοὺς παῖδας ἄγαν ἐπτόητο, λάσιον δὲ εἶχε τὸ σῶμα.

## περὶ ΚΛΕΟΜΕΝΟΥΣ, ΛΑΜΥΝΘΙΟΥ, ΓΝΗΣΙΠΠΟΥ

Ath. 9. 402 a ἐπεὶ δὲ σὺ καὶ τὸ προβληθέν σοι ἀποπροσπεποίησαι περὶ τῆς χρόας τοῦ Καλυδωνίου συός, εἴ τις αὐτὸν ἱστορεῖ λευκὸν τὴν χρόαν γεγονότα, ἐροῦμεν ἡμεῖς τὸν εἰπόντα· τὸ δὲ μαρτύριον ἀνίχνευσον σύ. <οὐ>[1] πάλαι γὰρ τυγχάνω ἀνεγνωκὼς τοὺς Κλεομένους τοῦ Ῥηγίνου Διθυράμβους, ὧν ἐν τῷ ἐπιγραφομένῳ Μελεάγρῳ τοῦτο ἱστόρηται.

Ibid. 14. 638 d [π. ποιητάς μοχθηρῶν ᾀσμάτων]· ὁ δὲ τοὺς εἰς Χιωνίδην ἀναφερομένους ποιήσας Πτωχοὺς Γνησίππου τινὸς μνημονεύει παιγνιογράφου τῆς ἱλαρῆς μούσης, λέγων οὕτως·

ταῦτ' οὐ μὰ Δία Γνήσιππος οὐδὲ Κλεομένης
ἐν ἐννέ' ἂν χορδαῖς[2] κατεγλυκάνατο.

Ibid. 14. 620 d τοὺς δ' Ἐμπεδοκλέους Καθαρμοὺς ἐρραψῴδησεν Ὀλυμπίασι Κλεομένης ὁ ῥαψῳδός, ὥς φησιν Δικαίαρχος ἐν τῷ Ὀλυμπικῷ.

Ibid. 14. 605 e κἀγὼ δὲ κατὰ τὴν Ἐπικράτους Ἀντιλαΐδα

τἀρωτίκ' ἐκμεμάθηκα ταῦτα παντελῶς
Σαπφοῦς, Μελήτου, Κλεομένους, Λαμυνθίου.

[1] *E* [2] Pors: mss ἐννέα χορδαῖσιν

Scholiast *on the passage*: Hieronymus was a lyric poet and tragedy-writer whose works were uneven and ill-arranged because they had too emotional themes and were acted by characters with too formidable masks, though he seemed to win applause. He was caricatured for his long hair. That is why Aristophanes calls him a Death-cap, jesting in the manner of comedy at his need of the barber.[1]

The Same *Clouds* [SOCRATES]: The Clouds can become whatever they like; and if they see a fellow with long hair, one of these wild shaggy men like the son of Xenophantus, they make themselves like Centaurs by way of scoffing at his idiocy.

Scholiast *on the passage*: He means the dithyramb-writer Hieronymus, who was the son of Xenophantus, and ran too much after the boys and was always in need of the shears.[2]

## on CLEOMENES, LAMYNTHIUS, GNESIPPUS

Athenaeus *Doctors at Dinner*: Since you have evaded the question put to you whether the Calydonian Boar is anywhere stated to have been white, I will tell you where, and you must investigate the proof. I happen to have read not long ago the *Dithyrambs* of Cleomenes of Rhegium, in one of which, entitled *Meleager*, the fact is stated.

The Same [on writers of low songs]: The author of the play called *The Beggars*, attributed to Chionides, speaks of a certain sportive writer of merry music called Gnesippus in the following lines:

Neither Gnesippus nor Cleomenes, I swear, could have made such a thing palatable on a nine-chord lyre.

The Same: According to Dicaearchus in his book on Olympia, the *Purifications* of Empedocles was recited there by Cleomenes the rhapsode.[3]

The Same: I too, to quote Epicrates' *Anti-Lais*:

Am letter-perfect in all the love-songs of Sappho, Meletus,[4] Cleomenes, and Lamynthius.[5]

[1] cf. *Ox. Pap.* 856.27, Suid. Ἄϊδος κυνῆ  [2] cf. Suid. *s.* Κλεῖτο  [3] perhaps a different man  [4] the accuser of Socrates; he was a writer of tragedy, but his *scolia* (drinking-songs) are referred to by Aristophanes *Ran.* 1302  [5] otherwise unknown

καὶ ὁ τοὺς Εἵλωτας δὲ πεποιηκώς φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε
ἀρχαῖον ἀειδέν.[1] ὁ δὲ Γνήσιππος ἔστ' ἀκούειν,
ὃς νυκτερίν' εὗρεν ἀΐταις ᾄσματ' ἐκκαλεῖσθαι[2]
γυναῖκας ἔχοντας ἰαμβύκην τε καὶ τρίγωνον.

Κρατῖνος ἐν Μαλθακοῖς·

Α. τίς ἄρ' ἐρῶντά μ' εἶδεν, ὦ Γνήσιππ'; Β. ἐγὼ οὔ· πολλὴ σχολή.[3]
οἴομαι γὰρ μηδὲν οὕτως μῶρον εἶναι καὶ κενόν.

σκώπτει δ' αὐτὸν εἰς τὰ ποιήματα καὶ ἐν Βουκόλοις·

ὃς οὐκ ἔδωκ' αἰτοῦντι Σοφοκλέει χορόν,
τῷ Κλεομάχου δ', ὃν οὐκ ἂν ἠξίουν ἐγὼ
ἐμοὶ διδάσκειν οὐδ' ἂν εἰς Ἀδώνια.

ἐν δὲ ταῖς Ὥραις·

ἴτω δὲ καὶ τραγῳδίας
ὁ Κλεομάχου διδάσκαλος
μετ' αὐτὸν ⟨ὁ⟩ παρατιλτριῶν[4]
ἔχων χορὸν Λυδιστὶ τιλ-
λουσῶν μέλη πονηρά.

Τηλεκλείδης δὲ ἐν τοῖς Στερροῖς καὶ περὶ μοιχείας ἀναστρέφεσθαί φησιν αὐτόν.

Ibid. 13. 596 f ἀλλὰ μικροῦ ἐξελαθόμην ὑμῖν εἰπεῖν τήν τε Ἀντιμάχου Λυδήν, προσέτι δὲ καὶ τὴν ὁμώνυμον ταύτης ἑταίραν Λυδὴν ἣν ἠγάπα Λαμύνθιος ὁ Μιλήσιος. ἑκάτερος γὰρ τούτων τῶν ποιητῶν, ὥς φησι Κλέαρχος ἐν τοῖς Ἐρωτικοῖς, τῆς βαρβάρου Λυδῆς εἰς ἐπιθυμίαν καταστὰς ἐποίησεν, ὁ μὲν ἐν ἐλεγείοις, ὁ δὲ ἐν μέλει, τὸ καλούμενον ποίημα Λυδήν.

[1] Dind. (cf. ἀΐτας a Doric word below): mss ἀείδειν [2] *E*: mss εὗρε μοιχοῖς (supplied after loss of αειταις by haplogr., cf. Ar. *fr.* 576 (738) ἀείταν· τὸν ἑταῖρον· Ἀριστοφάνης δὲ τὸν ἐρώμενον) ἀείσμ. ἐκκ. [3] Herm: mss οἶδεν and ἐγὼ πολλῇ χολῇ [4] Kaib: mss μετὰ τῶν π.

And the author of the comedy called *The Helots* says:

It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus, who has invented songs for lovers to call out their mistresses with, *iambycè*[1] and three-cornered lute in hand.

Compare the *Soft-Livers* of Cratinus:

Pray who has ever seen me in love, Gnesippus? (and the answer is) Not I; far from it; I really think I have never seen such an empty-headed fool.

And the same poet gibes thus at Gnesippus' poems in *The Neatherds*:

. . . who refused Sophocles a chorus when he gave one to the son of Cleomachus, whom I wouldn't have train a chorus of mine even for the feast of Adonis.

Again, in the *Seasons*:

And after him may go the son of Cleomachus, that trainer for tragedy who has a chorus of hair-removing-maids *removing* bad songs in the Lydian mode.

And according to the *Stiff 'Uns* of Telecleides he led a life of profligacy.

The Same: I had almost forgotten to mention to you the *Lydè* of Antimachus, and moreover her namesake the courtesan beloved by Lamynthius of Miletus. According to the *Erotics* of Clearchus each of these poets, falling in love with a foreigner called Lydè, composed a poem which he named after her, the former an elegiac, the latter a lyric.

See also Sch. Ar. *Nub.* 332 (below, p. 250).

[1] a sort of lyre

## περὶ ΛΕΩΤΡΟΦΙΔΟΥ

Sch. *Ar. Av.* 1405 Λεωτροφίδη· (α') ἐπειδὴ καὶ οὗτος τῶν σφόδρα λεπτῶν. ἢ ὅτι καὶ οὗτος διθυραμβοποιὸς κοῦφος . . . ἀπὸ γὰρ ταύτης ἦν ὁ Λεωτροφίδης. τινὲς δὲ ὅτι κοῦφος καὶ χλωρὸς ἦν, ὡς ἐοικέναι ὄρνιθι. Θεόπομπος δὲ ἐν ταῖς Καπηλίσι·

Λεωτροφίδης ὁ τρίμνεως Λεοντίῳ
εὔχρως φανεῖται καὶ χαρίεις ὥσπερ νεκρός.[1]

(β') ἐπειδὴ καὶ οὗτος τῶν σφόδρα λεπτῶν. καὶ ὁ Κινησίας δέ. Ἕρμιππος Κέρκωψιν·

οἱ γὰρ πενόμενοι[2]
ἀνάπηρά σοι θύουσιν ἤδη βούδια[3]
Λεωτροφίδου λεπτότερα καὶ Θουμαντίδος.

[1] *B*-Kock, comparing Phot. τρίμνων, Plat. *Rep.* 439 e, but τε φαίνεται χαρίεις θ': mss τρίμετρος ὡς λεόντινος and τε φάνει : φανεῖται *E*, τε corrupted from ται which fell out before καί and was inserted in the wrong place [2] these three words not in Sch. [3] cf. Bek. *An.* 85. 29 : mss θύουσιν (θύσ-) βοΐδια

## on LEOTROPHIDES

Scholiasts on Aristophanes[1]: (*a*) Because Leotrophides like Cinesias, was very thin; or because he too was a 'light' (that is, worthless) writer of dithyrambs . . . Leotrophides belonged to this tribe. But some authorities say that the allusion is to his lightness and thinness, resembling those of a bird. Compare Theopompus in the *Shop-Girls*:

Leotrophides the three-pounder will seem to Leontius as fair-complexioned and lovely as a corpse.[2]

(*b*) Because Leotrophides, like Cinesias, was remarkably thin. Compare Hermippus, *The Men-Monkeys*:

The poor are already sacrificing to you wretched three-legged beasts as thin as Leotrophides or Thumantis.[3]

[1] quoted p. 255 [2] Leontius had a liking for viewing corpses (Plato *Rep.* 439 c) [3] cf. Ath. 12. 551 b ('Hermippus referring to Dionysus'); see also Eust. 1288, Suid. *s.* Λεωτροφίδης, Bek. *An.* 85. 29.

# ΚΙΝΗΣΙΟΥ

## Βίος

Plat. Com. 184 Kock . . . μετὰ ταῦτα δὲ
παῖς Οἰάγρου 'κ Πλευρίτιδος[1] Κινησίας
σκελετός, ἄπυγος, καλάμινα σκέλη φορῶν,
φθόης προφήτης, ἐσχάρας κεκαυμένος
πλείστας ὑπ' Εὐρυφῶντος ἐν τῷ σώματι.

Plat. *Gorg.* 501 e ΣΩ. πρῶτον δὲ σκεψώμεθα τὴν αὐλητικήν. οὐ δοκεῖ σοι τοιαύτη τις εἶναι, ὦ Καλλίκλεις, τὴν ἡδονὴν ἡμῶν μόνον διώκειν, ἄλλο δ' οὐδὲν φροντίζειν;—ΚΑΛ. ἔμοιγε δοκεῖ.—ΣΩ. οὐκοῦν καὶ αἱ τοιαίδε ἅπασαι, οἷον ἡ κιθαριστικὴ ἡ ἐν τοῖς ἀγῶσιν;—ΚΑΛ. ναί.—ΣΩ. τί δὲ ἡ τῶν χορῶν διδασκαλία καὶ ἡ τῶν διθυράμβων ποίησις; οὐ τοιαύτη τίς σοι καταφαίνεται; ἢ ἡγῇ τι φροντίζειν Κινησίαν τὸν Μέλητος, ὅπως ἐρεῖ τι τοιοῦτον ὅθεν ἂν οἱ ἀκούοντες βελτίους γίγνοιντο, ἢ ὅτι μέλλει χαριεῖσθαι τῷ ὄχλῳ τῶν θεατῶν;—ΚΑΛ. δῆλον δὴ τοῦτό γε, ὦ Σώκρατες, Κινησίου γε πέρι.—ΣΩ. τί δὲ ὁ πατὴρ αὐτοῦ Μέλης; ἦ πρὸς τὸ βέλτιστον βλέπων ἐδόκει σοι κιθαρῳδεῖν; ἢ ἐκεῖνος μὲν οὐδὲ πρὸς τὸ ἥδιστον; ἠνία γὰρ ᾄδων τοὺς θεατάς. ἀλλὰ δὴ σκόπει· οὐχὶ ἥ τε κιθαρῳδικὴ δοκεῖ σοι πᾶσα καὶ ἡ τῶν διθυράμβων ποίησις ἡδονῆς χάριν ηὑρῆσθαι;—ΚΑΛ. ἔμοιγε.

[1] Kock: mss Εὐαγόρου παῖς ἐκ Π.

# CINESIAS

## Life

Plato the Comedy-writer: Next comes the son of Oeagrus by Pleurisy,[1] Cinesias, scraggy and rumpless, with legs like reeds, prophet of Decline, branded in the flesh with many a cautery-mark of Euryphon's.[2]

Plato *Gorgias*: Socrates and Callicles:—S. First let us consider flute-playing. Do you not think, Callicles, that its sole object is our pleasure?—C. Yes.—S. And isn't this true of all such arts, for instance of competitive lyre-playing?—C. It is. S. And how about the training of choruses and the composition of dithyrambs? Is it not the same with them? Do you suppose that Cinesias son of Meles concerns himself to say something that shall be improving to hear, or something that shall make him popular?—C. Obviously the latter, Socrates, is the object of Cinesias.—S. And what of his father Meles? Was his singing to the lyre inspired by the highest motive? Whatever may be said of the son, is it not true that the father's ideal was not even the greatest possible pleasure to his audience? At any rate his singing annoyed them.[3] Be that as it may, do you not agree that both arts, singing to the lyre and the composition of dithyrambs, were invented in order to give pleasure?—C. Yes.[4]

[1] Orpheus was the son of Oeăgrus by Calliopè [2] a famous physician [3] cf. Pherecr. 6 K 'Let me see; who is the worst singer to the lyre?'—'Meles son of Peisias' (421 B.C.); Ar. *Av.* 766 (414 B.C.) [4] cf. Aristid. 46. 488, 494

Lys. 21. 20 *οὔκουν ἄξιον, ὦ ἄνδρες δικασταί, πειθομένους κατηγόροις τοιούτοις ἐμοῦ καταψηφίσασθαι, οἳ περὶ ἀσεβείας*[1] *μὲν ἀγωνιζόμενοι τηλικοῦτοι γεγόνασιν, οὐκ ἂν δυνάμενοι δ' ὑπὲρ τῶν σφετέρων ἁμαρτημάτων ἀπολογήσασθαι ἑτέρων κατηγορεῖν τολμῶσι. καὶ ὧν Κινησίας οὕτω διακείμενος πλείους στρατείας ἐστράτευται, οὗτοι περὶ τῶν τῆς πόλεως ἀγανακτοῦσι.*

Ar. *Nub.* 332:

ΣΩ. *οὐ γὰρ μὰ Δί' οἶσθ' ὁτιὴ πλείστους αὗται*
*βόσκουσι σοφιστάς,*
*θουριομάντεις, ἰατροτέχνας, σφραγιδονυχαργοκομήτας,*
*κυκλίων τε χορῶν ᾀσματοκάμπτας, ἄνδρας μετεωροφένακας*
*οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσοποιοῦσιν.*

Sch. *ad loc.* *κυκλίων τε· αἰνίττεται εἰς τοὺς περὶ Κινησίαν καὶ Φιλόξενον καὶ Κλεομένη, καὶ τούτους εἶναι τῶν σοφιστῶν βούλεται· λέγει δὲ τοὺς διθυραμβοποιούς· τῶν γὰρ κυκλίων χορῶν ἦσαν οὗτοι διδάσκαλοι. ᾀσματοκάμπτας δέ, ὅτι διὰ τὸ ἁρμονίᾳ μὴ ὑποπίπτειν αὐτῶν τὰ συγγράμματα, καμπὰς ἔχουσι πλείονας . . . οἱ παλαιοὶ διαφθορὰν μουσικῆς ἡγοῦντο εἶναι τοὺς διθυράμβους, καὶ προελθὼν αὐτῶν μᾶλλον καθάψεται* [969].—*ᾀσματοκάμπτας· τοὺς διθυραμβοποιούς, ἐπεὶ καμπὰς τὰς περιῳδὰς λέγουσι.*

[1] Blass ἀστρατείας

Lysias *Defence on a Charge of Receiving Bribes*: It is not right, gentlemen of the jury, that you should condemn me at the instigation of such men as these, who have cut such a figure in prosecutions for impiety,[1] and yet have the hardihood to accuse others though they cannot defend their own crimes —persons who, though they have served in fewer campaigns than the wretched Cinesias, nevertheless take umbrage about the interests of the State.

Aristophanes *Clouds*: Socrates:—By Zeus, you don't seem to know that these Clouds feed numberless sophists, feed prophets of Thurii, quack-physicians, feed manicured, ring-bedecked, leonine do-nothings, feed turners and twisters of song in the circular chorus, feed astrological knaves—for never a hand's turn of work, just because they make verses about them.

Scholiast *on the passage*: 'circular':—He is hinting at writers like Cinesias, Philoxenus, and Cleomenes, and means that these too are of the sophists, though they were writers of dithyrambs; for these were teachers of the circular choruses. He calls them 'turners and twisters of song' because, owing to their compositions not keeping within the limits of the 'mode,' they have too many *καμπαί* or 'flourishes'[2] . . .—The ancients considered the dithyrambs were the destruction of music; later he will attack them more bitterly [969].—'Turners and twisters of song':—The writers of dithyrambs; for *καμπαί* or 'twistings' is the name they give to instrumental interludes in the song.

[1] *or emending text* for shirking military service [2] see Pherecr. below, p. 285

Ar. *Av.* 1372 ΚΙΝΗΣΙΑΣ *καὶ* ΠΕΙΘΕΤΑΙΡΟΣ:

ΚΙ. *'ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις·'*
*πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων—*
ΠΕ. *τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.*
ΚΙ. *ἀφόβῳ φρενὸς ὄμματι γένναν ἐφέπων—*
ΠΕ. *ἀσπαζόμεσθα φιλύρινον Κινησίαν.*
*τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς;*
ΚΙ. *ὄρνις γενέσθαι βούλομαι λιγύφθογγος ἀηδών.*
ΠΕ. *παῦσαι μελῳδῶν, ἀλλ' ὅτι λέγεις εἰπέ μοι.*
ΚΙ. *ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος*
*ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν*
*ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς.*
ΠΕ. *ἐκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολὰς λάβοι;*
ΚΙ. *κρέμαται μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.*
*τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται*
*ἀέρια καὶ σκότι' ἄττα καὶ κυαναυγέα*
*καὶ πτεροδόνητα· σὺ δὲ κλύων εἴσει τάχα.*
ΠΕ. *οὐ δῆτ' ἔγωγε.* ΚΙ. *νὴ τὸν Ἡρακλέα σύ γε.*
*ἅπαντα γὰρ δίειμί σοι τὸν ἀέρα,*
*εἴδωλα πετηνῶν*
*αἰθεροδρόμων*
*οἰωνῶν ταναοδείρων.*
ΠΕ. *ὠόπ.*
ΚΙ. *τὸν ἅλαδε δρόμον ἁλάμενος*
*ἅμ' ἀνέμων πνοαῖσι βαίην.*
ΠΕ. *νὴ τὸν Δί' ἦ 'γώ σου καταπαύσω τὰς πνοάς.*
ΚΙ. *τότε μὲν νοτίαν στείχων πρὸς ὁδόν,*
*τότε δ' αὖ Βορέᾳ σῶμα πελάζων*
*ἀλίμενον αἰθέρος αὔλακα τέμνων.*
*χαρίεντά γ', ὦ πρεσβῦτ', ἐσοφίσω καὶ σοφά.*

Aristophanes *Birds*:[1] Cinesias (*at first singing*) and Peithetaerus: C. 'Light-winged I fly to Olympus,'[2] fly this way and that of song—P. Here's something that needs a whole cargo of feathers.—C. With the fearless eye of the mind exploring a tribe—P. Hail, lime-wood-corseted Cinesias! Why circlest thou thy splay-foot circle hither?—C. I would fain become a bird, a clear-voiced nightingale.—P. Here, cut singing and tell me what you mean.—C. (*speaks*) I want you to give me wings so that I may fly up aloft—and get from the clouds some brand-new interludes all windswept and snowclad.—P. What? interludes from the clouds?—C. Yes; our art depends on them. The best things in a dithyramb are the aery and murky sort and azure-blue and pinion-sped. You shall hear presently.—P. Not I.—C. But you shall, I say. (*Sings*) For I'll thread for you the aery vault in likeness of the wing-sped, long-neckèd couriers of the sky.—P. Easy all!—C. (*continuing.*) On the seaward course may I swoop with the breath of the winds—P. By Zeus, I'll stop your breath then!—C.—now marching towards the humid path, now moving my frame to the Northwind nigh, ploughing the havenless furrow ethereal. (*Speaks, referring to the feathers which he now finds have been stuck on him.*) A pretty trick and a smart one you've played on me, my good

[1] produced 415 B.C. [2] Anacr. 25

ΠΕ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος;
ΚΙ. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' ἀεί;
ΠΕ. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων
1406 Λεωτροφίδῃ χορὸν πετομένων ὀρνέων
Κερκωπίδα[1] φυλήν; ΚΙ. καταγελᾷς μου, δῆλος εἶ.
ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
πρὶν ἂν πτερωθεὶς διαδράμω τὸν ἀέρα.

Sch. *ad loc.* (1379) Δίδυμος μὲν κύκλον, ἐπεὶ κυκλίων ᾀσμάτων ποιητής ἐστι, κυλλὸν δέ, ἐπεὶ χωλός ἐστιν . . . ὁ δὲ Ἀριστοτέλης ἐν ταῖς Διδασκαλίαις δύο φησὶ γεγονέναι. Σύμμαχος οὕτως· Εὐφρόνιος, ἐπειδὴ κυλλὸς ἦν ὁ Κινησίας.—(1383) . . . παίζει δὲ πρὸς τὰ ποιήματα τῶν διθυραμβοποιῶν· ἔθος γὰρ αὐτοῖς τοιαῦτα ἐπίθετα λέγειν. ἅμα δὲ καὶ πρὸς τὸ κοῦφον αὐτῶν.—(1393) . . . πλείστη γὰρ αὐτῶν ἡ λέξις τοιαύτη, ὁ δὲ νοῦς ἐλάχιστος, ὡς ἡ παροιμία 'καὶ διθυράμβων νοῦν ἔχεις ἐλάττονα.'—(1395) . . . χλευάζει δὲ τοὺς διθυραμβοποιούς.

Sch. Ar. *Lys.* 847 ff.: (838) κωμῳδεῖ Κινησίαν ὡς κατωφερῆ εἰς συνουσίαν. ἦν δὲ διθυραμβοποιός.

[1] Palmerius: mss Κεκροπίδα

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[1] *i.e.* for L. as choregus; the jest appears to be that only notoriously thin men like C. and L. could reach Cloudcuckooborough, the new sky-capital of the Bird-Empire; the 'tribe of Cercops' is a play on the Athenian tribe of

sir.—P. Why, don't you like it now you're pinion-sped?—C. Is this how you treat the circular-chorus trainer whom the tribes are always fighting to get?—P. Then would you like to stay with us and train the tribe of Cercops for a chorus of flying birds for Leotrophides?[1]—C. I see, you're laughing at me. But all the same I'll never stop, let me tell you, till I've got my wings and made my flight through the air.

Scholiasts on the passage: (1379) According to Didymus, he says 'circle' because Cinesias is a composer of circular poems [poems for the circular choruses?], and 'splay-foot' because he is lame . . . But Aristotle in the *Dramatic Catalogues* tells us that there were two poets of the name; according to Symmachus, Euphronius says it is because Cinesias was splay-footed [*or* bow-legged].—(1383) . . . He is making fun of the poems of the dithyramb-writers; for it was their custom to use such epithets. He is also ridiculing their 'lightness' [*or, as we should say,* shallowness].—(1393) . . . Much of their style is like this, but the sense exiguous; compare the proverb, 'You have less sense even than a dithyramb.'—(1395) . . . He is satirising the dithyramb-writers.

Scholiast Aristophanes *Lysistrata* [*a lively scene too long to print here, in which Cinesias with his baby implores his wife to leave the Acropolis which has been seized by the women, and come home*]: He caricatures Cinesias as an uxorious husband. He was a writer of dithyrambs.

[1] Cecrops; the Cercōpes were a race of gnomes changed by Zeus into monkeys

Ar. *Ran.* 153 [π. τῶν κάτω]·

ΗΡ. *εἶτα βόρβορον πολὺν*
*καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους*
*εἴ που ξένον τις ἠδίκησε πώποτε*
*ἢ παῖδα βινῶν τἀργύριον ὑφείλετο*
*ἢ μητέρ' ἠλόησεν ἢ πατρὸς γνάθον*
*ἐπάταξεν ἢ 'πίορκον ὅρκον ὤμοσεν*
*ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.*
ΔΙ. *νὴ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεἰ*
161 *τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.*

Sch. *ad loc.* (161) *Κινησίας διθυραμβοποιός· ὃς ἐποίησε πυρρίχην . . . ὁ Κινησίας ἐπραγματεύσατο κατὰ τῶν κωμικῶν, ὡς εἶεν ἀχορήγητοι. ἦν δὲ καὶ τὸ σῶμα ὀκνηρὸς καὶ κατεσκελετευκώς . . .*

Ar. *Ran.* 1435:

ΔΙ. *ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἴπατον*
*περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.*
ΕΥ. *ἐγὼ μὲν οἶδα καὶ θέλω φράζειν.* ΔΙ. *λέγε.*
ΕΥ. *εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ*
1439 *ἀέριον ἄραι*[1] *πελαγίαν ὑπὲρ πλάκα,—*
ΔΙ. *γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;*
ΕΥ. *εἰ ναυμαχοῖεν, κᾆτ' ἔχοντες ὀξίδας*
*ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.*

Sch. *ad loc.* (1438) *ὁ Κινησίας λεπτὸς ἦν, ὁ δὲ Κλεόκριτος μοχθηρός. φησὶν οὖν ὅτι εἴ τις ἀντὶ πτερῶν Κλεοκρίτῳ Κινησίαν περιβάλοι ὥστε φέρεσθαι μεταρσίους, συμβήσεται αὐτοὺς ὀλέσθαι αὐροφορήτους γενομένους.—ὡς λεπτὸς σφόδρα ὢν κωμῳδεῖται καὶ ὡς ξένος καὶ ὡς κόλαξ. ἐμνήσθη δὲ καὶ τοῦ Κλεοκρίτου*[2] *ὡς τούτου καὶ τοῦ Κινησίου ὁμοφρονούντων.*

[1] Tucker: mss *αἴροιεν αὖραι* [2] mss transpose the names

Aristophanes *Frogs*: Heracles (*describing Hades*): Then miles of mire and muck everlasting, and lying in it everyone who has wronged a stranger, bilked a harlot, beaten his mother, boxed his father, perjured himself, or made himself a copy of a speech from a play of Morsimus.—Dionysus: By the Gods, that's the place too for anyone who's learnt Cinesias' sword-dance.[1]

Scholiast *on the passage* (161): Cinesias was a dithyramb-writer, who composed a 'pyrrhich' dance . . . Cinesias attacked the comedy-writers on the ground that they had nothing to say. He was a nervous, timid man, and wasted to a skeleton . . .[2]

Aristophanes *Frogs*: Dionysus, Aeschylus, Euripides: D. But once again, let each declare his plan for saving the State.—E. 'I know and I will tell you what I know.'—D. Tell away. E. Suppose Cinesias were to be made into wings for Cleocritus, so that he could 'soar high aloft over the ocean wave'—D. It would make a funny sight; but what's the sense of it?—E. Suppose the fleets fought, and they took cruets up and sent a shower of vinegar into the eyes of the enemy.

Scholiast on the passage: Cinesias was a thin man, and Cleocritus a profligate. He means, if you were to fasten Cinesias instead of wings to Cleocritus so that they rose in the air, the result would be that they would be carried away for good by the wind.—He is caricatured as being excessively thin and as a foreigner and a toady. Cleocritus is mentioned because he was hand and glove with Cinesias.

[1] cf. Ael. *V.H.* 3. 8 [2] Suid. *s.v.* πυρρίχη, 'he was a Theban,' which is thought to be a mistake

Ar. *Ran.* 366:

. . ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν
 παρέχειν τινὰ πείθει,
ἢ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν
 ὑπᾴδων . . .
τούτοις αὐδῶ καὖθις ἀπαυδῶ καὖθις τὸ τρίτον
 μάλ' ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς.

Ibid. 404 [εἰς Ἴακχον]·

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον
καὶ τὸ ῥάκος, κἠξεῦρες ὥστ'
ἀζημίους παίζειν τε καὶ χορεύειν.

Sch. *ad loc.* ἴσον τῷ διά σε κατεσχίσθη. ἔοικε δὲ παρεμφαίνειν ὅτι λιτῶς ἤδη ἐχορηγεῖτο τοῖς ποιηταῖς. ἐπὶ γοῦν τοῦ Καλλίου τούτου φησὶν Ἀριστοτέλης ὅτι σύνδυο ἔδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγῳδοῖς καὶ κωμῳδοῖς· ὥστε ἴσως ἦν τις καὶ περὶ τὸν Ληναϊκὸν ἄγωνα συστολή· χρόνῳ δ' ὕστερον οὐ πολλῷ τινὶ καὶ καθάπαξ περιεῖλε Κινησίας τὰς χορηγίας. ἐξ οὗ καὶ Στράττις ἐν τῷ εἰς αὐτὸν δράματι ἔφη· 'Σκηνὴ μέν <ἐστιν ἥδε> τοῦ χοροκτόνου | Κινησίου.'[1]

*I. G.* 2. 1253 [Marmor Pentelicum ad radices orientales arcis repertum]:

. . . στρ]ατος Φαληρεὺς ἐχ[ορήγει . . .] Κινησίας ἐδίδ[ασκε.

[1] perh. the 1st lines

Aristophanes *Frogs*: . . . or anyone who tries to get money sent to the enemy's fleet, or any singer to the circular chorus who befouls the wayside shrines of Hecate . . . all these I charge, and charge again, and charge yet once again, to keep away from our Mystic dance.

Scholiast *on the passage*: This is aimed at the dithyramb-writer Cinesias.

The Same [to Iacchus]: Thou it is who hast had our poor sandal split and our coat rent for fun and, be it said, economy, and found out how we can sport and dance without having to pay.

Scholiast *on the passage*: That is, they have been split on thy account . . . He seems to imply that the poets' plays had come to be staged on the cheap. Anyhow Aristotle says that it was in the archonship of this Callias (406 B.C., the date of the play), that it was decreed that tragedies and comedies should be produced together at the Dionysia; so that perhaps there was a like combination for the Lenaea; and not long afterwards Cinesias finally abolished the system of the staging of plays as a State-service [for wealthy citizens]; whence Strattis in the play he wrote upon him speaks of 'the shop[1] of Cinesias the chorus-slayer.'

*On a slab of Pentelic marble found below the eastern side of the Acropolis of Athens*:

. . . -stratus of Phalerum provided the chorus . . . Cinesias trained it.[2]

[1] prob. with a play on σκηνή, the 'scene' or back of the stage of the theatre [2] this implies that the poet composed the work performed

Ibid. 8 [Tabula marmoris Pentelici reperta in theatro Bacchi. superiorem partem occupat anaglyphon quo repraesentatur a sinistra Minerva adstans cum scuto et angue dextramque porrigens alteri feminae cum face vel sceptro quam Siciliam dixeris]:

*ἐπ' Εὐβουλίδου ἄρχοντος ἐπὶ τῆς [Πανδιο]νίδος ἕκτης πρυτανευούσης, ᾗ Πλάτων Νικοχάρους Φλυεὺ[ς ἐγρα]μμάτευε. ἔδοξεν τῇ βουλῇ· Κινησίας εἶπε· πε[ρὶ ὧν Ἀν]δροσθένης λέγει ἐπαινέσαι Διον[ύσιον τὸν Σικ]ελίας ἄρχοντα καὶ Λεπτίνην [τὸν ἀδελφὸ]ν τὸν Διονυσ[ίου κα]ὶ Θεαρίδην τό[ν ἀδελφὸν] τοῦ Διονυσ[ίου καὶ Φιλ]όξενον τ[ὸν . . .*

Ath. 12. 551a [π. λεπτότητος]· *καὶ Ἀριστοφάνης δ' ἐν Γηρυτάδῃ λεπτοὺς τούσδε καταλέγει, οὓς καὶ πρέσβεις ὑπὸ τῶν ποιητῶν φησὶν εἰς Ἅιδου πέμπεσθαι πρὸς τοὺς ἐκεῖ ποιητὰς λέγων οὑτωσί·*

A. *καὶ τίς νεκρῶν κευθμῶνα καὶ σκότου πύλας*
*ἔτλη κατελθεῖν;*—B. *ἕνα γὰρ ἀφ' ἑκάστης τέχνης*
*εἱλόμεθα κοινῇ γενομένης ἐκκλησίας,*
*οὓς ᾖσμεν ὄντας ᾁδοφοίτας καὶ θαμὰ*
*ἐκεῖσε φιλοχωροῦντας.* A. *εἰσὶ γάρ τινες*
*ἄνδρες παρ' ὑμῖν ᾁδοφοῖται;*—B. *νὴ Δία*
*μάλιστά γ'.*—A. *ὥσπερ Θρᾳκοφοῖται;*—B. *πάντ' ἔχεις.*
A. *καὶ τίνες ἂν εἶεν;*—B. *πρῶτα μὲν Σαννυρίων*
*ἀπὸ τῶν τρυγῳδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν*
*Μέλητος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.*

*εἶθ' ἑξῆς φησίν·*

*On a slab of the same found in the Dionysiac Theatre at Athens, beneath a sculpture representing on the left Athena standing with a shield and a snake, and putting out her right hand to another female figure with a torch or sceptre, who is possibly intended for Sicily*:

In the archonship of Eubulides[1] and the sixth prytany of the tribe Pandionis whose clerk was Plato son of Nicochares of Phlya, the Council resolved—Cinesias moved on the matter brought up by Androsthenes that a vote of thanks be passed to Dionysius the ruler of Sicily and to his brothers Leptines and Theorides and also to Philoxenus the . . .[2]

Athenaeus *Doctors at Dinner* [on thin people]: Aristophanes too in the *Gerytades* gives the following list of thin men sent as ambassadors by the poets above ground to the poets in the nether regions:—"A. 'Who is 't that dares descend to th' hold of Death and pass the gates of Darkness?'—B. Well, we've had a general meeting of the Assembly, and picked as delegates from each art gentlemen we knew to be fond of paying visits underground.—A. Why, have you regular visitors to Hades with you?—B. I should just think we have.—A. Like regular visitors to Thrace?—B. You've got it.—A. And who may they be, pray?—B. First there's Sannyrion from the comedy-men, next Meletus from the tragic choruses, and Cinesias from the circular." And then he proceeds thus:

[1] B.C. 394; Aristophanes' *Ecclesiazusae* which mentions C. at line 330 was performed in 392 or 389, his *Frogs* (*above*) in 405 [2] as no such brother of D. is recorded, Philoxenus is prob. the poet (see p. 370)

ὡς σφόδρ' ἐπὶ λεπτῶν ἐλπίδων ὠχεῖσθ' ἄρα·
τούτους γάρ, ἢν πολλοὶ ξυνέλθωσιν,[1] λαβὼν
ὁ τῆς διαρροίας ποταμὸς οἰχήσεται·

. . . ἦν δὲ ὄντως λεπτότατος καὶ μακρότατος ὁ Κινησίας, εἰς ὃν καὶ ὅλον δρᾶμα γέγραφεν Στράττις, Φθιώτην Ἀχιλλέα αὐτὸν καλῶν διὰ τὸ ἐν τῇ αὐτοῦ ποιήσει συνεχῶς τὸ Φθιῶτα λέγειν· παίζων οὖν εἰς τὴν ἰδέαν αὐτοῦ ἔφη 'Φθιῶτ' Ἀχιλλεῦ.' ἄλλοι δ' αὐτόν, ὡς καὶ Ἀριστοφάνης, πολλάκις εἰρήκασι φιλύρινον Κινησίαν διὰ τὸ φιλύρας λαμβάνοντα σανίδα συμπεριζώννυσθαι, ἵνα μὴ κάμπτηται διά τό τε μῆκος καὶ τὴν ἰσχνότητα. ὅτι δ' ἦν Κινησίας νοσώδης καὶ δεινὸς τἄλλα Λυσίας ὁ ῥήτωρ ἐν τῷ Ὑπὲρ Φανίου Παρανόμων ἐπιγραφομένῳ λόγῳ εἴρηκεν, φάσκων αὐτὸν ἀφέμενον τῆς τέχνης συκοφαντεῖν καὶ ἀπὸ τούτου πλουτεῖν. ὅτι δὲ ὁ ποιητής ἐστι καὶ οὐχ ἕτερος, σαφῶς αὐτὸς ὢν σημαίνεται ἐκ τοῦ καὶ ἐπὶ ἀθεότητι κωμῳδούμενον ἐμφανίζεσθαι καὶ διὰ τοῦ λόγου τοιοῦτον δείκνυσθαι. λέγει δ' οὕτως ὁ ῥήτωρ· 'Θαυμάζω δὲ εἰ μὴ βαρέως φέρετε ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις βοηθός, ὃν ὑμεῖς πάντες ἐπίστασθε ἀσεβέστατον ἁπάντων καὶ παρανομώτατον ἀνθρώπων γεγονέναι. οὐχ οὗτός ἐστιν ὁ τοιαῦτα περὶ θεοὺς ἐξαμαρτάνων, ἃ τοῖς μὲν ἄλλοις αἰσχρόν ἐστι καὶ λέγειν, τῶν κωμῳδοδιδασκάλων <δ'> ἀκούετε καθ' ἕκαστον ἐνιαυτόν; οὐ μετὰ τούτου ποτὲ Ἀπολλοφάνης καὶ Μυσταλίδης καὶ Λυσίθεος συνειστιῶντο, μίαν ἡμέραν

[1] Kock: mss πολλῷ ξυνέλθῃ ξυλλαβών

"What very thin hopes you seem to have built on![1] If many such get together they'll be carried away in the flood of their own scouring."[2]

. . . Now Cinesias was in fact very thin and very tall, and Strattis has an entire play written on him, in which he calls him Achilles of Phthia because he was always using the vocative of the word Phthian in his poetry. Thus he made fun of his appearance by addressing him as, 'O Phthian Achilles.'[3] Other writers, including Aristophanes, have frequently called Cinesias 'the lime-wood man' because he wore stays of lime-wood to support his length and thinness. We know that he was of a sickly habit and altogether a strange being from what the orator Lysias tells us in the speech called *The Oration in behalf of Phanias against an Unconstitutional Measure*, where he makes out that he abandoned his art for the profession of informer and became a rich man. And there is no doubt that this is the poet, because he is represented to have been caricatured for his atheism and he is shown to have been of that character in the speech. The words of the orator are these: 'I am surprised that you do not take it amiss that the upholder of the law in this case should be a man like Cinesias, whom you all know to have passed all limits in his defiance of law whether human or divine. Is not this the man who commits such an outrage upon religion that the world in general cannot even mention it with propriety and the comic poets tell you of it regularly every year? Is not this the man who, with Apollophanes, Mystalides, and Lysitheüs, appointed

[1] the Gk. is 'were carried by' [2] cf. Ael. *V.H.* 10. 6
[3] with a play on *phthisis*; cf. Ar. *Ran.* 126

ταξάμενοι τῶν ἀποφράδων, ἀντὶ δὲ νουμηνιαστῶν κακοδαιμονιστὰς σφίσιν αὐτοῖς τοὔνομα θέμενοι, πρέπον μὲν ταῖς αὑτῶν τύχαις· οὐ μὴν ὡς τοῦτο διαπραξόμενοι τὴν διάνοιαν ἔσχον, ἀλλ' ὡς καταγελῶντες τῶν θεῶν καὶ τῶν νόμων τῶν ὑμετέρων. ἐκείνων μὲν οὖν ἕκαστος ἀπώλετο ὥσπερ εἰκὸς τοὺς τοιούτους. τοῦτον δὲ τὸν ὑπὸ πλείστων γιγνωσκόμενον οἱ θεοὶ οὕτως διέθεσαν ὥστε τοὺς ἐχθροὺς βούλεσθαι αὐτὸν ζῆν μᾶλλον ἢ τεθνάναι παράδειγμα τοῖς ἄλλοις, ἵν' εἰδῶσιν ὅτι τοῖς λίαν ὑβριστικῶς πρὸς τὰ θεῖα διακειμένοις οὐκ εἰς τοὺς παῖδας ἀποτίθενται τὰς τιμωρίας, ἀλλ' αὐτοὺς κακῶς ἀπολλύουσι, μείζους καὶ χαλεπωτέρας καὶ πὰς συμφορὰς καὶ τὰς νόσους <αὐτοῖς> ἢ τοῖς ἄλλοις ἀνθρώποις προσβάλλοντες. τὸ μὲν γὰρ ἀποθανεῖν ἢ καμεῖν νομίμως κοινὸν ἡμῖν ἅπασίν ἐστι, τὸ δ' οὕτως ἔχοντα τοσοῦτον χρόνον διατελεῖν καὶ καθ' ἑκάστην ἡμέραν ἀποθνῄσκοντα μὴ δύνασθαι τελευτῆσαι τὸν βίον τούτοις μόνοις προσήκει τοῖς τὰ τοιαῦτα ἅπερ οὗτος ἐξημαρτηκόσιν.' περὶ μὲν οὖν Κινησίου ταῦτα ὁ ῥήτωρ εἴρηκεν.

Apostol. *Paroem. Gr.* 2. 652 τὰ Κινησίου δρᾷ· ἐπὶ τῶν μαλακῶν· τοιοῦτος γὰρ ὁ Κινησίας ἦν.

Plut. *Aud. Poet.* 4[1] Τιμοθέῳ μὲν γὰρ ᾄδοντι τὴν Ἄρτεμιν ἐν τῷ θεάτρῳ 'μαινάδα θυιάδα φοιβάδα λυσσάδα' Κινησίας ἀντεφώνησε 'τοιαύτη σοι θυγάτηρ γένοιτο.'

[1] cf. Id. *Superst.* 10

for their periodic revel one of the forbidden days of the calendar, under the name not of the New-Moon Club but the Devil's Own?—a name suitable, as it turns out, to the members' fortunes, but chosen doubtless not so much with that intent as to throw ridicule both upon the Gods and upon the law of their country. His colleagues ended as such folk often do. The best-known member of the club has been so visited by Heaven that his enemies do not wish him dead but hope that he may live long as an example, so that others may realise that irreligion is punished not in the children but in the fathers, for that these are visited with greater and severer calamities both in body and estate than all the rest of mankind put together. To be sick or to die of ordinary ills is the common lot of man, but to continue thus year in year out, to be dying day by day and yet be unable to make an end, is a fate deserved only by the committers of such sins as the defendant's.' Such is the orator's description of Cinesias.

Apostolius *Centuries of Proverbs*: He plays Cinesias:—Used of effeminate men; for such was Cinesias' character.[1]

Plutarch *How the Young should listen to Poetry*: When Timotheus, singing in the theatre, called Artemis 'frantic, mantic, corybantic,' Cinesias shouted back 'Such be your own daughter!'[2]

See also Plut. *Glor. Ath.* 5, *Q. Conv.* 7. 8. 3, Suid. *s.v.*

[1] cf. Sch. Ar. *Eccl.* 330 [2] cf. *Aud. Poet.* 4 (see Timoth. 2)

# ΚΙΝΗΣΙΟΥ ΜΕΛΩΝ

## 1 Ἀσκληπιός

Philod. π. εὐσέβ. Gomp. 52 Ἀσκληπιὸν δὲ Ζεὺς ἐκεραύνωσεν, ὡς μὲν ὁ τὰ Ναυπακτικὰ συγγράψας κἀν Ἀσκληπι[ῷ Τελ]έστης καὶ Κινη[σίας] ὁ μελοποιός, ὅ[τι τὸ]ν Ἱππόλυτον [παρα]κληθεὶς ὑπ' Ἀρ[τέμι]δος ἀνέστησε[ν, ὡς δ' ἐ]ν Ἐριφύλῃ Σ[τησίχορ]ος, ὅτι Κα[πανέα καὶ Λυ]κοῦρ[γον ]

## 2

Erot. 40 Klein: ῥαιβοειδέστατον· καμπυλώτατον·

ῥαιβὸν

γὰρ καὶ γαῦσον τὸ στρεβλὸν λέγεται· καὐτὸς δέ πού φησιν· καμπυλώταται δὲ ἀνθρώπου πλευραί εἰσι ῥαιβοειδέα τρόπον· Ἀσκλάπων[1] ἐπὶ τοῦ κατά τι μὲν κοίλου κατά τι δὲ καμπύλου, ὡς Κινησίας τάσσει τὴν λέξιν.

## περὶ ΦΡΥΝΙΔΟΣ

Sch. Ar. *Nub.* 970 ὁ Φρῦνις κιθαρῳδὸς Μυτιληναῖος. οὗτος δὲ δοκεῖ πρῶτος κιθαρίσαι παρ' Ἀθηναίοις καὶ νικῆσαι Παναθηναίοις ἐπὶ Καλλίου[2] ἄρχοντος. ἦν δὲ Ἀριστοκλείδου μαθητής. ὁ δὲ Ἀριστοκλείδης κιθαρῳδὸς ἦν ἄριστος. τὸ γένος ἦν ἀπὸ Τερπάνδρου. ἤκμασε δ' ἐν τῇ Ἑλλάδι κατὰ τὰ Μηδικά. παραλαβὼν δὲ τὸν Φρῦνιν αὐλῳδοῦντα κιθαρίζειν ἐδίδαξεν. Ἴστρος δὲ ἐν τοῖς ἐπιγραφομένοις Μελοποιοῖς τὸν Φρῦνιν Λέσβιόν φησι Κάμωνος υἱόν· τοῦτον δὲ Ἱέρωνος μάγειρον ὄντα σὺν ἄλλοις δοθῆναι τῷ Ἀριστοκλείδῃ. ταῦτα δὲ σχεδιάσαι ἔοικεν· εἰ γὰρ ἦν γεγονὼς δοῦλος καὶ μάγειρος Ἱέρωνος, οὐκ ἂν ἀπέκρυψαν οἱ κωμικοί, πολλάκις αὐτοῦ μεμνημένοι ἐφ' οἷς ἐκαινούργησε κατακλάσας τὴν ᾠδὴν

[1] *B*: mss πλασίων [2] M.H.E. Meier Καλλιμάχου

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[1] prob. a dithyramb [2] cf. *E.M.* 701. 12 [3] see Lamprocles 1 [4] *i.e.* in the public competition instituted by

## THE POEMS OF CINESIAS

### 1 Asclepius[1]

Philodemus *On Piety*: Zeus struck Asclepius by lightning because, according to the writer of the *Naupactica* and the *Asclepius* of Telestes and (the like-named work) of the lyric poet Cinesias, he raised Hippolytus from the dead at the instance of Artemis; but according to the *Eriphylè* of Stesichorus it was because he raised Capaneus and Lycurgus.

### 2[2]

Erotian *Glossary to Hippocrates*: *Most bandy-legged* means very convex; for

bandy-legged

and crooked mean distorted. Compare Hippocrates: 'the patient's ribs are very convex like bandy legs.' Asclapon employs the word of that which is concave on one side and convex on the other, as Cinesias uses it.

## on PHRYNIS

Scholiast on Aristophanes[3]: Phrynis was a singer to the lyre, of Mytilene. He appears to have been the first to play the lyre at Athens[4] and to have won the prize for it at the Panathenaic Festival in the archonship of Callias.[5] He was a pupil of Aristocleides, a great singer to the lyre, who was descended from Terpander and flourished in Greece during the Persian Wars. Phrynis was a singer to the flute before he taught him the lyre. Istros tells us, in the work entitled *The Lyric Poets*, that Phrynis was a Lesbian, the son of Camon, and that he was originally one of Hiero's cooks, but was given with other slaves to Aristocleides. But this seems to be an invention; for if he had been a slave and a cook of Hiero's, the fact would not have been concealed by the comic poets, who often speak of him in connexion with the innovations by which he caused the deterioration of sing-

Pericles   [5] B.C. 456, prob. a mistake for Callimachus B.C. 446

παρὰ τὸ ἀρχαῖον ἔθος, ὡς Ἀριστοφάνης φησὶ καὶ Φερεκράτης.—καθὸ πρῶτος τὴν ἁρμονίαν ἔκλασεν ἐπὶ τὸ μαλθακώτερον. ἦν δὲ γύννις καὶ ψυχρός.

Plut. *Mus.* 6 τὸ δ' ὅλον ἡ μὲν κατὰ Τέρπανδρον κιθαρῳδία καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἁπλῆ τις οὖσα διετέλει. οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω ποιεῖσθαι τὰς κιθαρῳδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἁρμονίας καὶ τοὺς ῥυθμούς . . .

Arist. *Metaph.* 993 b 15

Pherecr. ap. Plut. *Mus.* 30

Timoth. *fr.* 27

Plut. *Prof. Virt.* 13 Φρῦνιν μὲν γὰρ οἱ ἔφοροι ταῖς ἕπτα χορδαῖς δύο παρεντεινάμενον ἠρώτων πότερον τὰς ἄνωθεν ἢ τὰς κάτωθεν ἐκτεμεῖν αὐτοῖς ἐθέλει παρασχεῖν . . .

Procl. *Chrest.* 320 a. 33 [π. νόμου]

Ath. 14. 638 b καὶ μοχθηρῶν δὲ ᾀσμάτων γεγόνασι ποιηταί, περὶ ὧν φησὶ Φαινίας ὁ Ἐρέσιος ἐν τοῖς Πρὸς τοὺς Σοφιστάς, γράφων οὕτως· 'Τελένικος ὁ Βυζάντιος ἔτι δὲ Ἀργᾶς, ποιηταὶ μοχθηρῶν ὄντες νόμων, πρὸς μὲν τὸν ἴδιον χαρακτῆρα τῆς ποιήσεως εὐπόρουν, τῶν δὲ Τερπάνδρου καὶ Φρύνιδος νόμων οὐδὲ κατὰ μικρὸν ἐδύναντο ἐπιψαῦσαι.'

## περὶ ΠΡΟΝΟΜΟΥ

Ath. 4 fin. (184 d) Δοῦρις δ' ἐν τῷ Περὶ Εὐριπίδου καὶ Σοφοκλέους Ἀλκιβιάδην φησὶ μαθεῖν τὴν αὐλητικὴν οὐ παρὰ τοῦ τυχόντος ἀλλὰ Προνόμου τοῦ μεγίστην ἐσχηκότος δόξαν.

Ibid. 14. 631 e τὸ δὲ παλαιὸν ἐτηρεῖτο περὶ τὴν μουσικὴν τὸ καλὸν καὶ πάντ' εἶχε κατὰ τὴν τέχνην τὸν οἰκεῖον αὐτοῖς κόσμον.

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1 cf. Suid. Φρῦνις, βωμολοχεύσαιτο, δυσκολοκαμπτάς 2 for the rest of the passage see vol. i Terpander, p. 23 3 cf. Plut. *De Seips.* 1, Poll. 4. 66 4 cf. Plut. *Agis* 10. where he gives the Ephor's name as Ecprepes (but Emprepes

ing. Compare Aristophanes and Pherecrates.—He was the first to make changes for the worse in the use of the 'modes.' He was effeminate as a man and frigid as a composer.[1]

Plutarch *Music*: In short, lyre-singing in Terpander's day, and indeed right down to the age of Phrynis, was always entirely simple. In old days it was not considered right to compose songs for the lyre like those of to-day with modulation of mode and rhythm.[2]

Aristotle *Metaphysics*: *see on Timotheus, p.* 297.

Pherecrates in Plutarch: *see on Timotheus, p.* 285.

Timotheus: *see below, p.* 328.[3]

Plutarch *How a Man knows that he is improving in Virtue*: Phrynis, who had added two strings to the usual seven of the lyre, was asked by the Ephors whether they should cut off the two highest or the two lowest . . .[4]

Proclus *Chrestomathy* [innovations in the Nome]: *see on Timotheus, p.* 291.

Athenaeus *Doctors at Dinner*: Moreover there have been composers of bad lyric, of whom we are told by Phaenias of Eresus in his *Tract Against the Sophists*, where he says: 'Telenicus of Byzantium, and also Argas, who were composers of bad nomes, were at no loss with respect to the proper character of that type of composition, but were unable, nevertheless, to make the smallest approach to the standard set by Timotheus and Phrynis.'[5]

## on PRONOMUS

Athenaeus *Doctors at Dinner*: In his treatise *On Euripides and Sophocles* Duris declares that Alcibiades learnt flute-playing from so great a man as Pronomus.

The Same: In the old days 'beauty' or propriety was a matter for consideration in music, and everything had its own proper artistic 'ornament' or accompaniment. For this

*Apoph. Lac. s.v.*) and adds 'and the Ephors who did the same with Timotheus'; if this took place at all, it prob. belongs to the less famous man, Phrynis [5] Ath. adds citations of Alexis and Anaxandrides mentioning Argas

διόπερ ἦσαν ἴδιοι καθ' ἑκάστην ἁρμονίαν αὐλοὶ καὶ ἑκάστοις αὐλητῶν ὑπῆρχον αὐλοὶ ἑκάστῃ ἁρμονίᾳ πρόσφοροι ἐν τοῖς ἀγῶσι. Πρόνομος δ' ὁ Θηβαῖος πρῶτος ηὔλησεν ἀπὸ τῶν αὐτῶν ⟨αὐλῶν πάσας⟩[1] τὰς ἁρμονίας· νῦν δὲ εἰκῇ καὶ ἀλόγως ἅπτονται τῆς μουσικῆς.

*Anth. Plan.* 28 Ἄδηλον·

Ἑλλὰς μὲν Θήβας προτέρας προὔκρινεν ἐν αὐλοῖς·
 Θῆβαι δὲ Πρόνομον, παῖδα τὸν Οἰνιάδου.

Paus. 9. 12. 4 [π. ἱερὸν τὸ Ἀπόλλωνος τὸ ἐν Θήβαις]· ἀνδριάς τέ ἐστι Προνόμου ἀνδρὸς αὐλήσαντος ἐπαγωγότατα ἐς τοὺς πολλούς . . . Πρόνομος δὲ ἦν ὃς πρῶτος ἐπενόησεν αὐλοὺς ἐς ἅπαν ἁρμονίας ἔχοντας ἐπιτηδείως, πρῶτος δὲ διάφορα ἐς τοσοῦτον μέλη ὑπ' αὐλοῖς ηὔλησε τοῖς αὐτοῖς.[2] λέγεται δὲ ὡς καὶ τοῦ προσώπου τῷ σχήματι καὶ ἐπὶ τοῦ παντὸς κινήσει σώματος περισσῶς δή τι ἔτερπε τὰ θέατρα· καί οἱ καὶ ᾆσμα πεποιημένον ἐστὶ προσόδιον ἐς Δῆλον τοῖς ἐπ' Εὐρίπῳ Χαλκιδεῦσι. τοῦτόν τε οὖν ἐνταῦθα οἱ Θηβαῖοι καὶ Ἐπαμεινώνδαν τὸν Πολύμνιδος ἀνέθεσαν.

Ibid. 27. 7 [π. οἰκισμοῦ Μεσσήνης]· καὶ τὴν μὲν τότε ἡμέραν πρὸς θυσίαις τε καὶ εὐχαῖς ἦσαν· ταῖς δὲ ἐφεξῆς τοῦ τείχους τὸν περίβολον ἤγειρον, καὶ ἐντὸς οἰκίας καὶ τὰ ἱερὰ ἐποιοῦντο. εἰργάζοντο δὲ καὶ ὑπὸ μουσικῆς ἄλλης μὲν οὐδεμιᾶς, αὐλῶν δὲ Βοιωτίων καὶ Ἀργείων· τά τε Σακάδα καὶ Προνόμου μέλη τότε δὴ προήχθησαν μάλιστα ἐς ἅμιλλαν.

Ar. *Eccl.* 98:

ἢν δ' ἐγκαθιζώμεσθα πρότεραι, λήσομεν
ξυστειλάμεναι θαἰμάτια· τὸν πώγωνά τε
ὅταν καθῶμεν ὃν περιδησόμεσθ' ἐκεῖ,
τίς οὐκ ἂν ἡμᾶς ἄνδρας ἡγήσαιθ' ὁρῶν;
Ἀγύρριος γοῦν τὸν Προνόμου πώγων' ἔχων
λέληθε· καίτοι πρότερον ἦν οὗτος γυνή,
νυνὶ δ', ὁρᾷς, πράττει τὰ μέγιστ' ἐν τῇ πόλει.

Sch. *ad loc.* Ὁ Ἀγύρριος στρατηγὸς θηλυδριώδης, ἄρξας ἐν Λέσβῳ, καὶ τὸν μισθὸν δὲ τῶν ποιητῶν συνέτεμε, καὶ πρῶτος ἐκκλησιαστικὸν δέδωκεν. ὁ δὲ Πρόνομος αὐλητὴς μέγαν ἔχων πώγωνα. Ἀγύρριος δὲ εὐρύπρωκτος.

[1] Cas.–Mein. [2] Siebelis: mss αὐτοῖς ηὔ. τ. αὐλ.

reason there were flutes peculiar to each 'mode,' and in the competitions every flute-player had flutes adapted to each. The first to play all the modes on one pair of flutes was Pronomus of Thebes. But nowadays the art of music is pursued in a random and inconsiderate way.

*Planudean Anthology* Anonymous:—

Greece judged Thebes to be first in playing the flute, and Thebes Pronomus son of Oeniades.[1]

Pausanias *Description of Greece* [the temple of Apollo at Thebes]: And there is a statue there of Pronomus, a flute-player who had great charm for the vulgar . . . It was he who invented flutes that were suited to any mode, and first played tunes differing in this respect on the same pair of flutes. We are told too that his facial expression and the versatility of his bodily movements used to bring down the house. Moreover there is a song composed by him for the Chalcidians on the Euripus, a Processional to Delos. Of him then it was and Epameinondas son of Polymnis that the Thebans set up statues in this place.

The Same [On the founding of Messenè by Epameinondas]: That day was devoted to sacrifices and prayers. On the following days they began to build the wall round the city, and houses and temples within it. The work was done to the accompaniment of no music but that of Boeotian and Argive flutes, and there was keen competition between the melodies of Sacadas and those of Pronomus.

Aristophanes *Ecclesiazusae*:

And if we sit in front we shall not be noticed so long as we gather up our cloaks; and when we show the beards we shall put on there, everybody that sees us will think we are men. Why, Agyrrhius is never found out in Pronomus' beard; and yet he was a woman once, though now, as you see, he's the biggest man in Athens.

Scholiast *on the passage:* Agyrrhius was a general of effeminate character who had commanded in Lesbos. He cut down the pay of the poets and was the first to pay members of parliament. Pronomus was a flute-player who had a great beard. Agyrrhius was addicted to unnatural vice.

[1] cf. Didymus ad Dem. *Berl. Klassikertexte* i. pp. 59–60.

# ΤΕΛΕΣΤΟΥ

## Βίος

*Marm. Par.* 65 ἀφ' οὗ Τελέστης Σελινούντιος ἐνίκησεν Ἀθήνησιν ἔτη ΗΔΔΔΓΙΙΙΙ, ἄρχοντος Ἀθήνησιν Μίκωνος.

Diod. Sic. 14. 46 [398 B.C.] ἤκμασαν δὲ κατὰ τοῦτον τὸν ἐνιαυτὸν οἱ ἐπισημότατοι διθυραμβοποιοί, Φιλόξενος Κυθήριος, Τιμόθεος Μιλήσιος, Τελέστης Σελινούντιος, Πολύϊδος ὃς καὶ ζωγραφικῆς καὶ μουσικῆς εἶχεν ἐμπειρίαν.

Apollon. *Hist. Mir.* 40 Ἀριστόξενος ὁ μουσικὸς ἐν τῷ Τελέστου Βίῳ φησίν, ᾧπερ ἐν Ἰταλίᾳ συνεκύρησεν, ὑπὸ τὸν αὐτὸν καιρὸν γίγνεσθαι πάθη, ὧν ἓν εἶναι καὶ τὸ περὶ τὰς γυναῖκας γενόμενον ἄτοπον. ἐκστάσεις γὰρ γίγνεσθαι τοιαύτας ὥστε ἐνίοτε καθημένας καὶ δειπνούσας ὡς καλοῦντός τινος ὑπακούειν, εἶτα ἐκπηδᾶν ἀκατασχέτους γινομένας καὶ τρέχειν ἐκτὸς τῆς πόλεως. μαντευομένοις δὲ τοῖς Λοκροῖς καὶ Ῥηγίνοις περὶ τῆς ἀπαλλαγῆς τοῦ πάθους εἰπεῖν τὸν θεὸν παιᾶνας ᾄδειν ἐαρινοὺς[1] ἡμέρας ξ'. ὅθεν πολλοὺς γενέσθαι παιανογράφους ἐν τῇ Ἰταλίᾳ.

Plut. *Alex.* 8 καὶ τὴν μὲν Ἰλιάδα τῆς πολεμικῆς ἀρετῆς ἐφόδιον καὶ νομίζων καὶ ὀνομάζων . . . εἶχεν ἀεὶ μετὰ τοῦ ἐγχειριδίου κειμένην ὑπὸ τὸ προσκεφάλαιον, ὡς Ὀνησίκριτος ἱστόρηκε, τῶν δὲ ἄλλων βιβλίων οὐκ εὐπορῶν ἐν τοῖς ἄνω τόποις

[1] mss insert δωδεκάτης

# TELESTES

## Life

*Parian Chronicle*: From the time when Telestes of Selinus won at Athens 139 years, in the archonship of Micon at Athens (402 B.C.).

Diodorus of Sicily *Historical Library*: About this year (398 B.C.) flourished the most famous dithyramb-writers, Philoxenus of Cythera, Timotheus of Miletus, Telestes of Selinus, and Polyïdus painter and musician.

Apollonius *Marvels of History*: The musician Aristoxenus declares in his *Life of Telestes* that at the time of his visit to Italy certain remarkable things happened of which there was one which concerned the women. It seems that they were seized with a distraction which caused them when seated sometimes at their supper to appear to answer a call, and then rush incontinently through the door and run out of the city. When the Locrians and Rhegines asked the advice of the oracle on the matter, the reply was that in order to free themselves from this visitation they must sing Spring Paeans for sixty days. Hence the large number of paean-writers in Italy.

Plutarch *Life of Alexander*: The *Iliad*, which he believed and declared to be the vade-mecum of valour . . . he kept, according to Onesicritus, with his dagger under his pillow, and when he felt the want of other books up-country,[1] he commanded

[1] *i.e.* in Asia Minor and beyond

Ἅρπαλον ἐκέλευσε πέμψαι, κἀκεῖνος ἔπεμψεν αὐτῷ τάς τε Φιλίστου βίβλους καὶ τῶν Εὐριπίδου καὶ Σοφοκλέους καὶ Αἰσχύλου τραγῳδιῶν συχνάς, καὶ Τελέστου καὶ Φιλοξένου διθυράμβους.

Plin. *N.H.* 35. 36. 22 [de Nicomacho]: Nec fuit alius in ea arte velocior. tradunt namque conduxisse pingendum ab Aristrato Sicyoniorum tyranno quod is faciebat Telesti poetae monumentum, praefinito die intra quem perageretur, nec multo ante venisse, tyranno in poenam accenso, paucisque diebus absolvisse celeritate et arte mira.

## ΤΕΛΕΣΤΟΥ ΜΕΛΩΝ

### 1 Ἀργώ

Ath. 14. 616 f *πρὸς ὃν ἀντιλέγων ἄλλος ἔφη· 'ἀλλ' ὅ γε Σελινούντιος Τελέστης τῷ Μελανιππίδῃ (fr. 2) ἀντικορυσσόμενος ἐν Ἀργοῖ ἔφη· ὁ δὲ λόγος ἐστὶ περὶ τῆς Ἀθηνᾶς·*

. . . ὃν[1] σοφὸν
σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ
δρυμοῖς ὀρείοις ὄργανον
δῖαν Ἀθάναν δυσόφθαλμον αἶσχος ἐκφοβη-
θεῖσαν αὖθις χερῶν ἐκβαλεῖν[2]
νυμφαγενεῖ χειροκτύπῳ
φηρὶ Μαρσύᾳ κλέος·
τί γάρ νιν εὐηράτοιο κάλλεος

Harpalus to send him some, and received from him Philistus, a large number of the tragedies of Euripides, Sophocles, and Aeschylus, and some dithyrambs of Telestes and Philoxenus.

Pliny *Natural History* [on Nicomachus]: He was the quickest worker in painting ever known. We are told that when he was under contract to Aristratus the tyrant of Sicily[1] to adorn with pictures before a certain date the monument he was putting up to the poet Telestes, he arrived shortly before the time to find the tyrant angry and determined to bring him to book, but within a few days had fulfilled his obligation with a despatch and a skill equally admirable.

See also Dion. Hal. *Comp.* 131 R (Philoxenus of Cythera, p. 364), Suid. *s.v.*

## THE POEMS OF TELESTES

### 1[2] The Argo

Athenaeus *Doctors at Dinner*: To this another rejoined: 'But Telestes of Selinus takes up arms against Melanippides' (*fr.* 2) in the *Argo*, where he says—he is speaking of Athena (and the flute)—:

My mind believeth not that in the mountain copses divine Athena took this instrument that was as clever as herself and then, for fear of shame to her face, cast it again from her hands to be the glory of the applauding Marsyas, bestial son of a nymph. For why should she feel prick of concern

[1] *c.* 360–340 B.C.   [2] cf. Suid. *s.* Τελέστης

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[1] sc. αὐλόν   [2] Wil: mss ἐκ χερῶν βαλεῖν

*ὀξὺς ἔτειρεν ἔρως,*[1]
*ᾇ παρθενίαν ἄγαμον*[2]
*καὶ ἄπαιδ' ἀπένειμε Κλωθώ;*

*ὡς οὐκ ἂν εὐλαβηθείσης τὴν αἰσχρότητα τοῦ εἴδους διὰ τὴν παρθενίαν· ἑξῆς τέ φησι·*

*ἀλλὰ μάταν ἀχόρευτος*[3] *ἅδε ματαιολόγων*
*φάμα προσέπταθ' Ἑλλάδα μουσοπόλων*
*σοφᾶς ἐπίφθονον βροτοῖς τέχνας ὄνειδος,*

*μετὰ ταῦτα δὲ ἐγκωμιάζων τὴν αὐλητικὴν λέγει·*

*ἂν συνεριθοτάταν*[4] *Βρομίῳ παρέδωκε σεμνᾶς*
*δαίμονος ἀερόεν πνεῦμ' αἰολοπτερύγων σὺν ἀγλᾷ*[5]
*ὠκύτατι χειρῶν.*

## 2–3 Ἀσκληπιός

Ath. 14. 616 f (contd.) *κομψῶς δὲ κἀν τῷ Ἀσκληπίῳ ὁ Τελέστης ἐδήλωσε τὴν τῶν αὐλῶν χρείαν ἐν τούτοις·*

*ἢ Φρύγα καλλιπνόων αὐλῶν ἱερῶν βασιλῆα,*
*Λυδὸν ὃς ἅρμοσε πρῶτος*
*Δωρίδος ἀντίπαλον Μούσας νόμον, αἰολομόρφοις*[6]
*πνεύματος εὔπτερον αὔραν*
*ἀμφιπλέκων καλάμοις.*

## 3

Philod. *π. εὐσεβ.* 17 Gomp. *τὸν Ἀσκληπιὸν δ' ὑπὸ Διὸς κε[ραυνω]θῆναι γέγρ[αφεν Ἡσίοδος . . . καὶ ὁ τ[ὰ Ναυ]πάκτια ποι[ήσας] καὶ Τελέστ[ης Ἀσκληπιῷ . . .*

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[1] Wil: mss *ἔρως ἔτ.* [2] *ᾇ* Dobr: mss *αἰ γάρ* *ἄγαμον* Cas: mss *ἄγανον* [3] Grotef: mss *ἀναχόρ.* [4] M. Schm: mss *συμερ.* [5] *ἀερόεν* *B*: mss *ἀερθέν*: *ἀγλᾷ* *E*, cf. names *e.g.* Ἀγλώφυλος Bechtel *Hist. Personennamen* p. 13 and

for lovely beauty, she whom Clotho had assigned virginity unwedded and unchilded ?—

that is, she would not have minded spoiling her looks, because of her virginity—and he continues :

Nay, vainly and not for the dance was this tale of minstrel-babblers sped to Greece, to make a reproach unto men a clever art—

(and then he praises flute-playing)

—which the airy breath of the holy Goddess together with the resplendent swiftness of her nimble-wingèd hands hath given to Bromius to be best of all his menials.

## 2–3 Asclepius

Athenaeus (continued): No less elegantly has Telestes described the use of the flutes in this passage of the *Asclepius* :

or the Phrygian king of holy fair-breath'd flutes,[1] who first tuned the Lydian strain in answer to the Dorian Muse, and inwove the wingèd breeze of his breath with the shifting-shapèd reed.

## 3 [2]

Philodemus *On Piety*: Hesiod writes that Asclepius was struck by the lightning of Zeus . . . and the author of the *Naupactia* and Telestes in his Asclepius . . .

[1] probably Olympus [2] cf. Ibid. 52 (p. 267)

Hesych. ἀγλῶν : mss αγλααν [6] νόμον Dobr : αἰολομόρφοις Hart.-Wil : mss νομοαίολον ὀρφναι

## 4 Ὑμέναιος

Ath. 14. 637 a [π. μαγάδιδος]· Τελέστης δὲ ἐν Ὑμεναίῳ διθυράμβῳ πεντάχορδόν φησιν αὐτὴν εἶναι διὰ τούτων·

*ἄλλος δ' ἄλλαν κλαγγὰν ἱεὶς*
*κερατόφωνον ἐρέθιζε μάγαδιν*
*πενταρράβδῳ*[1] *χορδᾶν ἀρθμῷ*
*χεροκαμψιδίαυλον*[2] *ἀναστρωφῶν τάχος.*

## 5

Ath. 14. 625 e τὴν δὲ Φρυγιστὶ καὶ τὴν Λυδιστὶ (ἁρμονίας) παρὰ τῶν βαρβάρων οὔσας γνωσθῆναι τοῖς Ἕλλησιν ἀπὸ τῶν σὺν Πέλοπι κατελθόντων εἰς τὴν Πελοπόννησον Φρυγῶν καὶ Λυδῶν . . . διὸ καὶ Τελέστης ὁ Σελινούντιός φησιν·

Πρῶτοι παρὰ κρατῆρας Ἑλλάνων ἐν αὐλοῖς
συνοπαδοὶ Πέλοπος Ματρὸς ὀρείας
Φρύγιον ἄεισαν νόμον·
τοὶ[3] δ' ὀξυφώνοις πακτίδων ψαλμοῖς[4] κρέκον
Λύδιον ὕμνον.

## 6

Ibid. 11. 501 f [π. φιαλῶν]· καὶ Θεόπομπος δ' ἐν Ἀλθαίᾳ ἔφη· 'λαβοῦσα πλήρη χρυσέαν μεσόμφαλον | φιάλην. Τελέστης δ' ἄκατον ὠνόμαζέ νιν,' ὡς τοῦ Τελέστου

*ἄκατον*

τὴν φιάλην εἰρηκότος.

## 7

Philod. π. εὐσεβ. 18 Gomp. Αἰσχύλος δ' [ἐν . . . . . . .] καὶ Ἴβ[υκος καὶ Τε]λέστης [. . . . . . . . .] τὰς Ἁρπ[υίας . . . .

## 8

Ibid. 23 (see Melan. 10 p. 238 above).

[1] Dind.-*B*: mss ἐν πενταράβδῳ, ἐν πενταράβῳ (which Wil. keeps) and ἀριθμῷ [2] *E*, cf. ποδοτρόχαλος: mss χέρα καμψ. (Eust. ἐν χορδαῖς χεῖρα κ.) [3] Mus: mss τοῖς [4] mss ψαλμοί

## 4[1] Hymenaeus

Athenaeus *Doctors at Dinner* [on the stringed instrument called *magadis*]: Telestes in his Dithyramb *Hymenaeus* tells us in the following lines that it had five strings:

Then uttering various din they roused the horn-voiced[2] magadis, with five-lined jointure of strings plying the to-and-fro footrace of swift hands.[3]

## 5

Athenaeus *Doctors at Dinner*: The Phrygian and Lydian 'modes,' which were of foreign origin, were made known to the Greeks through the Phrygians and Lydians who emigrated to the Peloponnese with Pelops . . . Hence the passage of Telestes of Selinus:

The first to sing the Phrygian tune of the Mountain Mother amid flutes over the wine-bowls of Greece were they that attended upon Pelops; and the Greeks forthwith began to thrum the Lydian hymn with shrill-voiced twanging of the lute.

## 6

The Same [on the cup called *phialè*]: And Theopompus in his play *Althaea* says: 'She took the brimming cup of gold mid-bossed, but Telestes called it "boat"', Telestes evidently having used the word

boat

for the phialè.

## 7

Philodemus *On Piety*: Aeschylus [in the . . . . . .] and Ibycus and Telestes [. . . . . . . .] the Harpies . . . .

## 8

The Same (see Melanippides 10 p. 239 above)

*For* Crexus *see on Timotheus p.* 287 *below*

[1] cf. Eust. 1108. 1 [2] *i.e.* struck with the horn-made plectrum [3] *lit.* a hand-double-course-turning swiftness

# ΤΙΜΟΘΕΟΥ

## Βίος

St. Byz. Μίλητος· πόλις ἐπιφανὴς ἐν Καρίᾳ τῶν Ἰώνων . . . ὁ πολίτης Μιλήσιος. οὕτω καὶ Θαλῆς Ἐξαμύου πατρὸς Μιλήσιος ἐχρημάτιζε[1] καὶ Φωκυλίδης καὶ Τιμόθεος κιθαρῳδός, ὃς ἐποίησε Νόμων Κιθαρῳδικῶν βίβλους ὀκτωκαίδεκα εἰς ἐπῶν ὀκτακισχιλίων τὸν ἀριθμόν, καὶ Προνόμια ἄλλων χίλια. θνήσκει δ' ἐν Μακεδονίᾳ. ἐπιγέγραπται αὐτῷ τόδε·

Πάτρα Μίλητος τίκτει Μούσαισι ποθεινὸν
Τιμόθεον κιθάρας δεξιὸν ἡνίοχον . . .

Suid. Τιμόθεος· Θερσάνδρου ἢ Νεομούσου[2] ἢ Φιλοπόλιδος Μιλήσιος λυρικός· ὃς τὴν δεκάτην καὶ ἑνδεκάτην χορδὴν προσέθηκε καὶ τὴν ἀρχαίαν μουσικὴν ἐπὶ τὸ μαλακώτερον μετήγαγεν. ἦν δὲ ἐπὶ τῶν Εὐριπίδου χρόνων τοῦ τραγικοῦ, καθ' οὓς καὶ Φίλιππος ὁ Μακεδὼν ἐβασίλευεν. καὶ ἐτελεύτησεν ἐτῶν ἐνηνήκοντα ἑπτά, γράψας δι' ἐπῶν Νόμους Μουσικοὺς δεκαεννέα, Προοίμια λϛ', Ἄρτεμιν, Διασκευὰς η', Ἐγκώμια, Πέρσας,[3] Ναύπλιον, Φινείδας, Λαέρτην, Διθυράμβους ιη', Ὕμνους κα', καὶ ἄλλα τινά.

*Marm. Par.* 76 ἀφ' οὗ Τιμόθεος βιώσας ἔτη ΠΔΔΔΔ ἐτελεύτησεν ἔτ[η ἄρχοντος Ἀθήνησι . . .]

[1] 'was called' [2] mss Νεομύσου [3] mss insert ἢ

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[1] cf. Eust. *Dion. Perieg.* 823 [2] cf. Pomp. Mela i. 17
[3] 2 ll. have obviously been lost which contained the death-place [4] the last two are prob. jokes of the comic

# TIMOTHEUS

## Life

Stephanus of Byzantium *Lexicon*:[1] Miletus:—A famous city of Ionian Caria . . . The inhabitants are called Milesians, for instance Thales the son of Examyas, Phocylides, and Timotheüs,[2] the last the singer to the lyre, who composed 18 Books of *Lyre-sung Nomes* amounting to 8000 lines and *Pronomia* amounting to 1000 more. He died in Macedonia. The following epitaph has been written upon him: 'Miletus was the motherland that bore that delight of the Muses, Timotheus the deft driver of the lyre . . .'[3]

Suidas *Lexicon*: Timotheus:—Son of Thersander, or of Neomusus, or of Philopolis;[4] of Miletus; lyric poet. He added the tenth and eleventh strings to the lyre, and changed the musical tradition for the worse. He flourished in the time of Euripides the tragedy-writer, when Philip of Macedon was king.[5] He died at the age of 97, and was the author of 19 *Musical Nomes* in epic verse, 36 *Preludes*,[6] the *Artemis*, 8 *Adaptations*,[7] *Eulogies*, *The Persians*, *Nauplius*, *The Sons of Phineus*, *Laertes*, 18 *Dithyrambs*, 21 *Hymns*, etc.

*Parian Chronicle*: From the time when Timotheus died at the age of 90, in the archonship of . . . at Athens . . . years.[8]

poets [5] cf. Diod. Sic. 14. 46 (above, p. 273) who says he flourished B.C. 398 [6] perh. = the *Pronomia* above [7] revisions or re-touchings of old works (Wil.) [8] the actual date is lost, but must lie between 365 and 357 B.C.

Satyrus *Vit. Eur. Ox. Pap.* 1176. 39. xxii [καταφρονουμένου][1] τοῦ Τιμοθέου παρὰ τοῖς Ἕλλησιν διὰ τὴν ἐν τῇ μουσικῇ καινοπ[ο]ιίαν[2] καὶ καθ' ὑπερβολὴν ἀθυμήσαντος ὥστε καὶ τὰς χεῖρας ἑαυτῷ διεγνωκέναι προσφέρειν, μόνος Εὐριπίδης[3] ἀνάπαλιν τῶν μὲν θεατῶν καταγελάσαι, τὸν δὲ Τιμόθεον αἰσθόμενος ἡλίκος ἐστὶν ἐν τῷ γένει, παραμυθήσασθαί τε λόγους διεξιὼν ὡς οἷόν τε παρακλητικωτάτους, καὶ δὴ καὶ τὸ τῶν Περσῶν προοίμιον συγγράψαι, τῷ[4] τε νικῆσαι παύσασθαι καταφρονούμενόν [φασι τὸ]ν[5] Τι[μόθεον . . .

Plut. *An Seni* 23 οὕτω δὲ καὶ Τιμόθεον Εὐριπίδης συριττόμενον ἐπὶ τῇ καινοτομίᾳ καὶ παρανομεῖν εἰς τὴν μουσικὴν δοκοῦντα θαρρεῖν ἐκέλευσεν ὡς ὀλίγου χρόνου τῶν θεάτρων ὑπ' αὐτῷ γενησομένων.

Ibid. *Mus.* 30 ὁμοίως δὲ καὶ Μελανιππίδης ὁ μελοποιὸς ἐπιγενόμενος οὐκ ἐνέμεινε τῇ προϋπαρχούσῃ μουσικῇ, ἀλλ' οὐδὲ Φιλόξενος οὐδὲ Τιμόθεος· οὗτος γὰρ ἑπταφθόγγου τῆς λύρας ὑπαρχούσης ἕως εἰς Ἀριστοκλείδην, τὸν Τερπάνδρειον τόνον διέρριψεν[6] εἰς πλείονας φθόγγους. ἀλλὰ γὰρ καὶ αὐλητικὴ ἀφ' ἁπλουστέρας εἰς ποικιλωτέραν μεταβέβηκε μουσικήν· τὸ γὰρ παλαιόν, ἕως εἰς Μελανιππίδην τὸν τῶν διθυράμβων ποιητήν, συμβεβήκει τοὺς αὐλητὰς παρὰ τῶν ποιητῶν λαμβάνειν τοὺς μισθούς, πρωταγωνιστούσης δηλονότι τῆς ποιήσεως τῶν δ' αὐλητῶν

[1] *E, e.g.* [2] the ν seems to be added above the α
[3] λέγεται seems to have fallen out, cf. ix. 31 [4] Wil: pap.

Satyrus *Life of Euripides* (from a 2nd-Cent. Papyrus): When Timotheus was suffering from unpopularity in Greece because of his musical innovations, and in the depths of despair had actually made up his mind to take his own life, it is said that Euripides alone took the opposite line, and not only laughed at the audiences, but realising how great an exponent of his art Timotheus was, consoled him with the most comforting arguments possible, and went so far as to compose for him the prelude to *The Persians*, his victory with which put an end to Timotheus' unpopularity.

Plutarch *Should Old Men Govern?* Thus when Timotheus was being hissed as an innovator who broke the laws of music, Euripides bade him be of good cheer since he would soon have his audience at his feet.

The Same *On Music*: In like manner the lyric poet Melanippides, in his turn, refused to leave the art of music as he found it, and so also Philoxenus and Timotheus. Down to the time of Aristocleides[1] the lyre had had seven strings. Timotheus divided the Terpandrean 'mode' into a greater number of notes.[2] Flute-playing too has become more complex than it once was. In old days before the dithyramb-writer Melanippides, it had become customary for the flute-players to be paid by the poets, obviously because the poetry had played the first part in the performance and the flute-players had been merely

[1] *c.* 480 B.C. [2] the reading is doubtful

τοῦ [5] *E*, cf. xxi. 30 [6] Westph.-*E*: mss εἰς Τέρπανδρον τὸν Ἀντισσαῖον διέρρ.

ὑπηρετούντων τοῖς διδασκάλοις· ὕστερον δὲ καὶ τοῦτο διεφθάρη, ὡς καὶ Φερεκράτη τὸν κωμικὸν εἰσαγαγεῖν τὴν Μουσικὴν ἐν γυναικείῳ σχήματι, ὅλην κατῃκισμένην τὸ σῶμα· ποιεῖ δὲ τὴν Δικαιοσύνην διαπυνθανομένην τὴν αἰτίαν τῆς λώβης καὶ τὴν Ποίησιν λέγουσαν·

λέξω μὲν οὐκ ἄκουσα· σοί τε γὰρ κλύειν
ἐμοί τε λέξαι θυμὸς ἡδονὴν ἔχει.
ἐμοὶ γὰρ ἦρξε τῶν κακῶν Μελανιππίδης,
ἐν τοῖσι πρῶτος [1] ὃς λαβὼν ἀνῆκέ με
χαλαρωτέραν τ' ἐποίησε χορδαῖς δώδεκα.
ἀλλ' οὖν ὅμως οὗτος μὲν ἦν ἀποχρῶν ἀνὴρ
ἔμοιγε . . . πρὸς τὰ νῦν κακά.
Κινησίας δέ μ' ὁ κατάρατος Ἀττικός,
ἐξαρμονίους καμπὰς ποιῶν ἐν ταῖς στροφαῖς
ἀπολώλεχ' οὕτως, ὥστε τῆς ποιήσεως
τῶν διθυράμβων, καθάπερ ἐν ταῖς ἀσπίσιν,
ἀριστέρ' αὐτοῦ φαίνεται τὰ δεξιά.
ἀλλ' οὖν ἀνεκτὸς οὗτος ἦν ὅμως ὅμως.
Φρῦνις δ' ἴδιον στρόβιλον ἐμβαλών τινα
κάμπτων με καὶ στρέφων ὅλην διέφθορεν
ἐν ἑπτὰ χορδαῖς [2] δώδεχ' ἁρμονίας ἔχων.
ἀλλ' οὖν ἔμοιγε χοὖτος ἦν ἀποχρῶν ἀνήρ·
εἰ γάρ τι κἀξήμαρτεν αὖθις ἀνέλαβεν.
ὁ δὲ Τιμόθεός μ', ὦ φιλτάτη, κατώρυχε
καὶ διακέκναικ' αἴσχιστα. ΔΙ. Ποῖος οὑτοσὶ
<ὁ> Τιμόθεος; ΠΟ. Μιλήσιός τις πυρρίας·
κακά μοι παρέσχεν οἷς [3] ἅπαντας οὓς λέγω
παρελήλυθ', ἀγαγὼν [4] ἐκτραπέλους μυρμηκιὰς

[1] Mein: mss -οις [2] Burette: mss πέντε χ. or πενταχόρδοις [3] Wil: mss οὗτος [4] *E*: mss ἄγων

assistants of the poets who trained the choruses. But later on, this practice fell into disuse. Thus Pherecrates[1] the writer of comedy introduces Music (as he calls her)[2] in the shape of a woman who shows every sign of having been badly used, and makes Justice ask her the cause of her terrible plight, whereupon Music (or, as we should call her, Poetry)[3] thus replies: '"I'll tell thee gladly, for 'tis equal joy to me to speak as 'tis for thee to hear." My troubles all began with Melanippides; he was the first to take and let me down and make me a loose one with his twelve strings. But all the same he was a good enough fellow . . .[4] to what I suffer now. Next, that accursed Athenian Cinesias has done me so much damage by the extra-modal "flourishes" he inserts between the strophes, that the right rank of one of his dithyrambs looks like the left. But all the same he was a good enough fellow. As for Phrynis, he has bent me and twisted me and utterly destroyed me in a particular whirlwind of his own, with his twelve modes on seven strings. But all the same, he too was a good enough fellow. If he did any damage, he made it right again. But Timotheus now, he, my dear, has debauched me and mauled me till I'm not fit to be seen.—JUSTICE. And who is this Timotheus?—POETRY. A red-haired man from Miletus. He has treated me worse than all the others by drawing

[1] that the citation is from the *Cheiron* appears from Nicom. *Harm.* 2. 35 Meib: A. seems to have been uncertain of the ascription to P., cf. 8. 364 a [2] *i.e.* in the 5th-century sense of music *plus* poetry [3] the Greek is 'Poetry thus replies'; Plut. interprets for his readers, see the whole context [4] a gap in the mss. is indicated by the metre

ἐξαρμονίους ὑπερβολαίους τ' ἀνοσίους
καὶ νιγλάρους, ὥσπερ τε τὰς ῥαφάνους ὅλην
καμπῶν[1] με κατεμέστωσε . . .[2]
κἂν ἐντύχῃ πού μοι βαδιζούσῃ μόνῃ,
ἀπέδυσε κἀνέλυσε χορδαῖς ἕνδεκα.[3]

καὶ Ἀριστοφάνης ὁ κωμικὸς μνημονεύει Φιλοξένου καί φησιν ὅτι εἰς τοὺς κυκλίους χοροὺς[4] μέλη εἰσηνέγκατο. καὶ ἄλλοι δὲ κωμῳδοποιοὶ ἔδειξαν τὴν ἀτοπίαν τῶν μετὰ ταῦτα τὴν μουσικὴν κατακεκερματικότων.

Plut. *Mus.* 12 [π. καινοτομίας τὰς ῥυθμοποιϊῶν]· ἔστι δέ τις Ἀλκμανικὴ καινοτομία καὶ Στησιχόρειος, καὶ αὐταὶ οὐκ ἀφεστῶσαι τοῦ καλοῦ. Κρέξος δὲ καὶ Τιμόθεος καὶ Φιλόξενος καὶ οἱ κατ' αὐτοὺς τὴν ἡλικίαν γεγονότες ποιηταὶ φορτικώτεροι καὶ φιλοκαινότεροι[5] γεγόνασι, τὸν φιλάνθρωπον καὶ θεματικὸν νῦν ὀνομαζόμενον τρόπον διώξαντες· τὴν γὰρ ὀλιγοχορδίαν καὶ τὴν ἁπλότητα καὶ σεμνότητα τῆς μουσικῆς παντελῶς ἀρχαϊκὴν εἶναι συμβέβηκεν.

Ibid. 21.

Plut. *Inst. Lac.* 17 εἰ δέ τις παραβαίνοι τι τῆς ἀρχαίας μουσικῆς, οὐκ ἐπέτρεπον· ἀλλὰ καὶ τὸν Τέρπανδρον ἀρχαϊκώτατον ὄντα καὶ ἄριστον τῶν καθ' ἑαυτὸν κιθαρῳδῶν καὶ τῶν ἡρωϊκῶν πράξεων

[1] Elmsl: mss κάμπτων [2] the 3 ll. beginning ἐξαρμ. placed here by *B* come in the mss after εἰσηνέγκατο below, where they are preceded by ἡ δὲ Μουσικὴ λέγει ταῦτα [3] Mein., cf. Nicom: mss δώδεκα [4] perh. μονῳδικά has fallen out (Westph.) [5] *E*: mss -καινοι

[1] *or* devious [2] καμπή 'bend' or 'flourish' and κάμπη 'a

extraordinary[1] ant-runs all outside the "modes," and impious notes in-alt, and soprano squeaks, and filled me as full of flourishes as a cabbage is of caterpillars[2] . . . And if he ever meets me walking alone[3] he strips me and undoes me[4] with his eleven strings.' Moreover Aristophanes the comic poet mentions Philoxenus, and tells us that he introduced (solo-)songs into the circular choruses. And other writers of comedy have shown up the absurd antics of the later composers who frittered music away till there was nothing left of it.

Plutarch *Music* [innovations in rhythm] : Innovations are ascribed to Alcman and also to Stesichorus, in both cases without departing from the beautiful manner. But Crexus, Timotheus, Philoxenus, and the other poets of their period were less refined and more desirous of novelty, aiming at the popular manner now[5] known as the thematic or effect-producing. For the employment of few strings[6] and the simplicity and grandeur of music have gone entirely out of vogue.

The Same (*see on* Polyïdus p. 404)

Plutarch *Spartan Institutions*: Disregard of the musical tradition was not allowed. Even Terpander, the oldest and in his time the greatest singer to the lyre, and a celebrator of the deeds of the heroes, was

caterpillar' are identical in the genitive plural, which gives the opportunity of an untranslatable play on words [3] *i.e.* in a solo-song [4] double meaning, loosing the girdle and dissolving into nothing [5] *i.e.* in the time of Aristoxenus (fl. 336 B.C.), who is Plutarch's authority [6] this term is applied, more widely than its literal meaning would suggest, to a general condition of technical unelaborateness

*ἐπαινέτην, ὅμως οἱ ἔφοροι ἐζημίωσαν καὶ τὴν κιθάραν αὐτοῦ προσεπαττάλευσαν ψέγοντες,*[1] *ὅτι μίαν μόνην χορδὴν ἐνέτεινε περισσοτέραν τοῦ ποικίλου*[2] *τῆς φωνῆς χάριν· μόνα γὰρ τὰ ἁπλούστερα τῶν μελῶν ἐδοκίμαζον. Τιμοθέου δὲ ἀγωνιζομένου τὰ Κάρνεια, εἷς τῶν ἐφόρων μάχαιραν λαβὼν ἠρώτησεν αὐτὸν ἐκ ποτέρου τῶν μερῶν ἀποτέμῃ τὰς πλείους τῶν ἕπτα χορδῶν.*

Paus. 3. 12. 10 [*π. Σπάρτης*]· *ἑτέρα δὲ ἐκ τῆς ἀγορᾶς ἐστὶν ἔξοδος, καθ' ἣν πεποίηταί σφισιν ἡ καλουμένη Σκιάς, ἔνθα καὶ νῦν ἔτι ἐκκλησιάζουσι . . . ἐνταῦθα ἐκρέμασαν Λακεδαιμόνιοι τὴν Τιμοθέου τοῦ Μιλησίου κιθάραν, καταγνόντες ὅτι χορδαῖς ἑπτὰ ταῖς ἀρχαίαις ἐφεῦρεν ἐν τῇ κιθαρῳδίᾳ τέσσαρας χορδάς.*

Ath. 14. 636 e *'Αρτέμων δ' ἐν τῷ πρώτῳ περὶ Διονυσιακοῦ 'Επιστήματος Τιμόθεόν φησι τὸν Μιλήσιον παρὰ τοῖς πολλοῖς δόξαι πολυχορδοτέρῳ συστήματι χρήσασθαι τῇ μαγάδι· διὸ καὶ παρὰ τοῖς Λάκωσιν εὐθυνόμενον ὡς παραφθείροι τὴν ἀρχαίαν μουσικήν, καὶ μέλλοντός τινος ἐκτέμνειν αὐτοῦ τὰς περιττὰς τῶν χορδῶν, δεῖξαι παρ' αὐτοῖς ὑπάρχοντα 'Απολλωνίσκον πρὸς τὴν αὐτοῦ σύνταξιν ἰσόχορδον λύραν ἔχοντα καὶ ἀφεθῆναι.*

Nicom. *Mus. Gr.* 274 Jan *ὅτι ὅσοι τῇ ὀγδόῃ χορδῇ προσκαθῆψαν ἑτέρας, οὐ λόγῳ τινί, τῇ δὲ πρὸς τοὺς ἀκροατὰς ψυχαγωγίᾳ προήχθησαν. ὥσπερ δὴ καὶ Θεόφραστός*[3] *τε ὁ Πιερίτης τὴν*

[1] *E*: mss *φέροντες* [2] *νομίμου*? [3] mss also *πρόφραστος*, cf. Boet. *Mus.* 1. 20

nevertheless fined by the Ephors, and his lyre nailed to the wall, because, to suit his voice, he added to it a single string more than was usual, and they, it seems, approved only of the simpler style of music. And when Timotheus was competing at the Carneian Festival, one of the Ephors took a knife and asked him from which end of the lyre he should cut off the strings which brought the number beyond seven.

Pausanias [on Sparta]: There is another way out of the market-place, past the building called the Scias or Shade, where the assembly is held to this day . . . Here the Spartans hung up the lyre of Timotheus of Miletus after convicting him of adding four new strings to the traditional seven when singing to the lyre.[1]

Athenaeus *Doctors at Dinner*: According to Artemon in the 1st Book of his work on *The Dionysiac Monument*,[2] Timotheus of Miletus appears in most accounts to have employed a magadis or lyre with an unusually elaborate stringing, and when he was called to account at Sparta for corrupting the musical tradition, and it was proposed to cut off the superfluous strings from his instrument, to have pointed out a statuette of Apollo there which held a lyre of the same number of strings as his, and so to have been acquitted.

Nicomachus *Handbook of Harmony*: The addition of strings beyond the eighth was due not to reason but to a desire to gratify the audience. Thus Theophrastus

[1] cf. Dio Chr. 33. 411, Cic. *Leg.* 2. 15. 39; the story is also told of Phrynis to whom it more probably belongs, cf. p. 269 n. 4; the actual decree of the Ephors against T. is quoted Boet. *de Mus.* 1, but is almost certainly a forgery of the 2nd Cent. B.C. [2] reading doubtful

ἐνάτην χορδὴν προσκαθῆψε, καὶ Ἱστιαῖος τὴν δεκάτην ὁ Κολοφώνιος, Τιμόθεος ὁ Μιλήσιος τὴν ἑνδεκάτην, καὶ ἐφεξῆς ἄλλοι. ἔπειτ' εἰς ὀκτωκαιδεκάτην ἀνήχθη χορδὴν τὸ πλῆθος παρ' αὐτῶν.

Clem. Al. *Str.* 1. 133 (365) μέλος τε αὖ πρῶτος περιέθηκε τοῖς ποιήμασι καὶ τοὺς Λακεδαιμονίων νόμους ἐμελοποίησε Τέρπανδρος ὁ Ἀντισσαῖος, διθύραμβον δὲ ἐπενόησεν Λᾶσος Ἑρμιονεύς, ὕμνον Στησίχορος Ἱμεραῖος, χορείαν Ἀλκμὰν Λακεδαιμόνιος, τὰ ἐρωτικὰ Ἀνακρέων Τήϊος, ὑπόρχησιν Πίνδαρος Θηβαῖος, νόμους τε πρῶτος ᾖσεν ἐν χορῷ καὶ κιθάρᾳ Τιμόθεος ὁ Μιλήσιος.

Plut. *Mus.* 4 οἱ δὲ τῆς κιθαρῳδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερπάνδρου . . . πεποίηται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρῳδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ κιθαρῳδικοὶ νόμοι οἱ πάλαι ἐξ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρώτους νόμους ἐν ἔπεσι διαμειγνύων διθυραμβικὴν λέξιν ᾖδεν, ὅπως μὴ εὐθὺς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσικήν.

Procl. *Chrest.* ap. Phot. *Bibl.* 320 a 33 ὁ νόμος γράφεται μὲν εἰς Ἀπόλλωνα, ἔχει δὲ καὶ τὴν ἐπωνυμίαν ἀπ' αὐτοῦ· νόμιος[1] γὰρ ὁ Ἀπόλλων ἐπεκλήθη· ὅτι τῶν ἀρχαίων χοροὺς ἱστάντων καὶ πρὸς αὐλὸν ἢ λύραν ᾀδόντων τὸν νόμον Χρυσόθεμις Κρὴς πρῶτος στολῇ χρησάμενος ἐκπρεπεῖ καὶ κιθάραν ἀναλαβὼν εἰς μίμησιν τοῦ Ἀπόλλωνος μόνος ᾖσε νόμον, καὶ εὐδοκιμήσαντος αὐτοῦ διαμένει

[1] Schott: mss νόμιμος

of Pieria added the ninth, Histiaeus of Colophon the tenth, Timotheus of Miletus the eleventh, and so on to the eighteenth.[1]

Clement of Alexandria *Miscellanies* : The first man to set poems to music was Terpander of Antissa, who thus dealt with the laws of Sparta ;[2] the Dithyramb was invented by Lasus of Hermionè ; the Hymn by Stesichorus of Himera ; the Choral dance by Alcman of Sparta ; Love-poems by Anacreon of Teos ; dancing the Hyporcheme by Pindar of Thebes ; and Nomes were first sung to dance and lyre by Timotheus of Miletus.

Plutarch *Music* : The Lyre-sung Nome was established long before the Flute-sung, in the days of Terpander . . . Terpander composed Lyre-sung Proems in epic verse, and it is clear that the ancient Lyre-sung Nomes were of this nature from the practice of Timotheus, who sang his first nomes in hexameters with an intermixture of dithyrambic phraseology, so that he might conceal at the outset his sins against the musical tradition.

Proclus *Chrestomathy* : The Nome is in honour of Apollo and takes its name from his appellation *Nomius*.[3] The ancients used to make choruses and sing the Nome to flute or lyre, but Chrysothemis the Cretan first adopted a distinctive dress, and taking a lyre in his hand to represent Apollo, sang a nome *solo*, and as he became famous for this performance

[1] there follows a ref. to the passage of Pherecrates (p. 285) : the seventh and the ninth are ascribed to T. by [Censorin.] *Gram. Lat.* 6. 610, and the ninth by Pliny *N.H.* 7. 57 [2] perh. a confusion between the two meanings of νόμος, 'law' and 'nome,' but cf. Plut. *Sol.* 3 [3] the etymology is prob. incorrect

ὁ τρόπος τοῦ ἀγωνίσματος. δοκεῖ δὲ Τέρπανδρος μὲν πρῶτος τελειῶσαι τὸν νόμον ἡρῴῳ μέτρῳ χρησάμενος, ἔπειτα Ἀρίων ὁ Μηθυμναῖος οὐκ ὀλιγὰ συναυξῆσαι, αὐτὸς καὶ ποιητὴς καὶ κιθαρῳδὸς γενόμενος. Φρῦνις δὲ ὁ Μυτιληναῖος ἐκαινοτόμησεν αὐτόν· τό τε γὰρ ἑξάμετρον τῷ λελυμένῳ συνῆψε καὶ χορδαῖς τῶν ἑπτὰ πλείοσιν ἐχρήσατο. Τιμόθεος δὲ ὕστερον εἰς τὴν νῦν αὐτὸν ἤγαγε τάξιν. ἔστιν οὖν ὁ μὲν διθύραμβος κεκινημένος καὶ πολὺ τὸ ἐνθουσιῶδες μετὰ χορείας ἐμφαίνων εἰς πάθη κατασκευαζόμενος τὰ μάλιστα οἰκεῖα τῷ θεῷ, καὶ σεσόβηται μὲν καὶ τοῖς ῥυθμοῖς, ἁπλουστέραις δὲ κέχρηται ταῖς λέξεσιν. ὁ δὲ νόμος τοὐναντίον διὰ τῶν ἠθῶν[1] ἀνέχεται[2] τεταγμένως καὶ μεγαλοπρεπῶς καὶ τοῖς ῥυθμοῖς ἀνεῖται καὶ διπλασίαις ταῖς λέξεσι κέχρηται. οὐ μὴν ἀλλὰ καὶ ταῖς ἁρμονίαις οἰκείαις ἑκάτερος χρῆται, ὁ μὲν γὰρ τὴν[3] Φρύγιον καὶ Ὑποφρύγιον ἁρμόζεται, ὁ νόμος δὲ τῷ συστήματι τῷ τῶν κιθαρῳδῶν Λυδίῳ. ἔοικε δὲ ὁ μὲν διθύραμβος ἀπὸ τῆς κατὰ τοὺς ἀγροὺς παιδιᾶς καὶ τῆς ἐν τοῖς πότοις εὐφροσύνης εὑρεθῆναι, ὁ δὲ νόμος δοκεῖ μὲν ἀπὸ τοῦ παιᾶνος ῥυῆναι· ὁ μὲν γάρ ἐστι κοινότερος, εἰς κακῶν παραίτησιν γεγραμμένος, ὁ δὲ ἰδίως εἰς Ἀπόλλωνα. ὅθεν τὸ μὲν ἐνθουσιῶδες οὐκ ἔχει ὡς ὁ διθύραμβος· ἐκεῖ μὲν γὰρ μέθαι καὶ παιδιαί, ἐνταῦθα δὲ ἱκετεῖαι καὶ πολλὴ τάξις· καὶ γὰρ αὐτὸς ὁ θεὸς ἐν τάξει καὶ συστήματι κατεσταλμένον[4] περιέρχεται τὸν κρουσμόν.

[1] Wil: mss θεῶν [2] *E*: mss ἀνεῖται from below
[3] Sylb: mss τόν [4] *E*: mss -μένῃ: Herm. σχήματι κατεσταλμένῳ

the competition has been of that type ever since. Terpander appears to have been the first to perfect the Nome by the employment of the heroic metre, but no small contribution was made after him by Arion of Methymna, who like him was both poet and singer to the lyre. Innovations were also made in it by Phrynis of Mytilene, who both combined the hexameter with the 'free' type of metre, and first employed more strings than the traditional seven. Timotheus afterwards brought it to its present condition.[1] The Dithyramb is full of movement and, expressing a high degree of 'possession' by means of the dance, is directed to evoking the emotions most characteristic of the God; wild, too, in its rhythms, it nevertheless employs a simple phraseology. The Nome, on the other hand, is sustained in an orderly and dignified style by the characters it describes; while its rhythms are easy and tranquil, it employs compound expressions.[2] Each type, of course, uses its peculiar 'modes,' the Dithyramb the Phrygian and Hypophrygian, the Nome the Lydian system of the singers to the lyre. The Dithyramb seems to have developed out of the country festivities and the merrymaking at drinking-bouts, while the Nome is probably derived from the Paean, the former being of general application, a supplication composed to avert evil, the latter a private and personal appeal to Apollo. Hence the Nome is without the element of 'possession' which is found in the Dithyramb. For while in that we find drinking and sport, in the Nome we find supplications and great orderliness, since the actual deity concerned pervades the music, which is orderly and systematically constructed.

[1] *i.e.* in the time of Proclus' authority [2] *or* uses a phraseology twice as copious

Heph. *π. ποιημ.* iii. Consbr. *ἀπολελυμένα δὲ ἃ εἰκῇ γέγραπται καὶ ἄνευ μέτρου ὡρισμένου, οἷοί εἰσιν οἱ νόμοι οἱ κιθαρῳδικοὶ Τιμοθέου.*

Arist. *Probl.* 19. 15 *διὰ τί οἱ μὲν νόμοι οὐκ ἐν ἀντιστρόφοις ἐποιοῦντο, αἱ δὲ ἄλλαι ᾠδαί, αἱ χορικαί; ἢ ὅτι οἱ μὲν νόμοι ἀγωνιστῶν ἦσαν ὧν ἤδη μιμεῖσθαι δυναμένων καὶ διατείνασθαι ἡ ᾠδὴ ἐγίνετο μακρὰ καὶ πολυειδής; καθάπερ οὖν καὶ τὰ ῥήματα, καὶ τὰ μέλη τῇ μιμήσει ἠκολούθει ἀεὶ ἕτερα γενόμενα. μᾶλλον γὰρ τῷ μέλει ἀνάγκη μιμεῖσθαι ἢ τοῖς ῥήμασιν. διὸ καὶ οἱ διθύραμβοι, ἐπειδὴ μιμητικοὶ ἐγένοντο, οὐκέτι ἔχουσιν ἀντιστρόφους, πρότερον δὲ εἶχον. αἴτιον δὲ ὅτι τὸ παλαιὸν οἱ ἐλεύθεροι ἐχόρευον αὐτοί· πολλοὺς οὖν ἀγωνιστικῶς ᾄδειν χαλεπὸν ἦν, ὥστε ἐναρμόνια μέλη ἐνῆδον· μεταβάλλειν γὰρ πολλὰς μεταβολὰς τῷ ἑνὶ ῥᾷον ἢ τοῖς πολλοῖς, καὶ τῷ ἀγωνιστῇ ἢ τοῖς τὸ ἦθος φυλάττουσιν. διὸ ἁπλούστερα ἐποίουν αὐτοῖς τὰ μέλη. ἡ δὲ ἀντίστροφος ἁπλοῦν· ἀριθμὸς γάρ ἐστι καὶ ἑνὶ μετρεῖται. τὸ δ' αὐτὸ αἴτιον καὶ διότι τὰ μὲν ἀπὸ τῆς σκηνῆς οὐκ ἀντίστροφα, τὰ δὲ τοῦ χοροῦ ἀντίστροφα· ὁ μὲν γὰρ ὑποκριτὴς ἀγωνιστὴς καὶ μιμητής, ὁ δὲ χορὸς ἧττον μιμεῖται.*

Poll. 4. 66 *μέρη δὲ τοῦ κιθαρῳδικοῦ νόμου Τερπάνδρου κατανείμαντος ἑπτά, ἀρχὰ μεταρχὰ κατατροπὰ μετακατατροπὰ ὀμφαλὸς σφραγὶς ἐπίλογος.*

[1] the meaning of these two terms is unknown, perh. 'settling down to the subject' [2] it is unlikely that this division goes back to Terpander

Hephaestion *On Poems*: 'Free' verse is that which is written as it were at random and without any definite metre, like the lyre-sung nomes of Timotheus.

Aristotle *Problems*: Why are Nomes not written antistrophically like the choral songs? Is it because they were sung by professional actors who were naturally able to employ mimetic gesture and to extend themselves at will, with the result that their song became long and of varied shape, and the melody, like the words, went with the action and varied continually? For the mimetic element is more indispensable to the air than to the words. In the same way Dithyrambs, having become mimetic, are no longer, as they once were, antistrophic; and the reason is that in the old days they were danced by the ordinary citizen, and many found mimetic singing difficult, with the result that they employed in them the enharmonic style, because frequent modulation is easier for one than for many, and easier for the professional actor than for those who remain in their own character; and thus the poems they composed for them were simple, which is typical of the antistrophic system, involving as it does a recurring unit. It is for the same reason that what is sung upon the stage is not antistrophic, while the songs of the chorus are so. For the actor is a professional artist and a natural mimic, whereas the chorus does not carry its mimicry so far.

Pollux *Onomasticon*: The parts of the Lyre-sung Nome as arranged by Terpander are seven, namely the beginning, the after-beginning, the turning-down, the after-turning-down,[1] the navel or middle, the seal, and the epilogue.[2]

Arist. *Metaph.* 993. b. 15 εἰ μὲν Τιμόθεος μὴ ἐγένετο, πολλὴν ἂν μελοποιΐαν οὐκ εἴχομεν, εἰ δὲ μὴ Φρῦνις, Τιμόθεος οὐκ ἂν ἐγένετο.

*See also* Themist. *Or.* 26. 316 e, Polybius 4. 20 and Dion. Hal. *Comp.* 131 R (*See on* Philoxenus of Cythera, p. 364).

# ΤΙΜΟΘΕΟΥ ΜΕΛΩΝ

## Α'

## ΥΜΝΩΝ

### 1–2 εἰς Ἄρτεμιν

Macr. *Sat.* 5. 21 Alexander Aetolus poeta egregius in libro qui inscribitur Musae refert quanto studio populus Ephesius dedicato templo Dianae curaverit praemiis propositis ut qui tunc erant poetae ingeniosissimi in deam carmina diversa componerent. in his versibus Opis non comes Dianae sed Diana ipsa vocata est. loquitur autem, uti dixi, de populo Ephesio: ἀλλ' ὅ γε πευθόμενος πάγχυ Γραικοῖσι μέλεσθαι | Τιμόθεον κιθάρας ἴδμονα καὶ μελέων, | υἱὸν Θερσάνδρου† τὸν ἤνεσεν ἄνερα σίγλων | χρυσείων ερην δὴ τότε χιλιάδα† | ὑμνῆσαι ταχέων Ὦπιν βλήτειραν ὀϊστῶν | ἥτ' ἐπὶ Κεγχρείῳ τίμιον οἶκον ἔχει.[1] et mox μηδὲ θεῆς προλίπῃ Λητωΐδος ἄκλεα ἔργα.

[1] so Mein: mss η δ' επι κεγχριων τιμι . . . ον οκον ἕ.; the corruption above, obviously deep, is still unhealed (ερην also appears as ιερων); I suggest with great hesitation Θερσάνδροιο λαβόνθ' ἑκατοντάδα σίγλων | χρυσείων ἱερὴν ἤνεσε χιλιάδα | ὑμνῆσαι ταχέων τ'

# TIMOTHEUS

Aristotle *Metaphysics*: If there had been no Timotheus, much of our lyric poetry would have been lost to us, and if there had been no Phrynis there would have been no Timotheus.

# THE POEMS OF TIMOTHEUS

## Book I

## HYMNS

### 1–2 To Artemis

Macrobius *Saturnalia*: The famous poet Alexander of Aetolia, in the book entitled *The Muses*, tells of the enthusiasm shown by the people of Ephesus at the dedication of their temple of Diana, prizes being offered to induce the greatest poets of the day to compose various songs in honour of the Goddess.[1] In Alexander's lines Opis is the name not of the Goddess's companion, but of the Goddess herself. He is speaking, as I said, of the people of Ephesus: 'But hearing that all Greece honoured Timotheus for his skill with the lyre and its songs, they bade Thersander's son for a hundred of golden shekels to hymn the sacred millennium [2] and with it Opis the hurler of swift shafts who hath her sumptuous house on Cenchreus' bank'; and later he says 'nor leave unsung the works of Leto's Goddess-daughter.'

[1] as the older temple was not destroyed till 356 B.C. and T. died at least a year earlier, the connexion of this hymn with the dedication of the new temple must be a mistake
[2] ms. reading doubtful

2

Plut. *Superst.* 10 τοῦ Τιμοθέου τὴν Ἄρτεμιν ᾄδοντος ἐν Ἀθήναις καὶ λέγοντος

*θυιάδα φοιβάδα μαινάδα λυσσάδα*

Κινησίας ὁ μελοποιὸς ἐκ τῶν θεατῶν ἀναστάς 'Τοιαύτη σοι' εἶπε 'θυγάτηρ γένοιτο.'

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B′

## ΔΙΘΥΡΑΜΒΩΝ

### 3 Αἴας Ἐμμανής

Luc. *Harm.* 1 [Ἁρμονίδης καὶ Τιμόθεος ὁ ἐκ Θηβῶν]· ὥσπερ ὅτε καὶ σύ, ὦ Τιμόθεε, τὸ πρῶτον ἐλθὼν οἴκοθεν ἐκ Βοιωτίας ὑπηύλησας τῇ Πανδιονίδι καὶ ἐνίκησας ἐν τῷ Αἴαντι τῷ Ἐμμανεῖ, τοῦ ὁμωνύμου σοι ποιήσαντος τὸ μέλος, οὐδεὶς ἦν ὃς ἠγνόει τοὔνομα Τιμόθεον ἐκ Θηβῶν.

### 4 Ἐλπήνωρ

*C.I.A.* 2. 1246 Νικίας Νικοδήμου Ξυπεταιὼν ἀνέθηκε νικήσας χορηγῶν Κεκροπίδι παίδων· Πανταλέων Σικυώνιος ηὔλει, ᾆσμα Ἐλπήνωρ Τιμοθέου, Νέαιχμος ἦρχεν.

### 5 Ναύπλιος

Ath. 8. 337 f Ἡγήσανδρος δ' ἐν τοῖς Ὑπομνήμασι τάδε φησὶ περὶ αὐτοῦ· 'Δωρίων ὁ ὀψοφάγος . . . καταγελῶν τοῦ ἐν τῷ Τιμοθέου Ναυπλίῳ χειμῶνος ἔφασκεν ἐν κακκάβᾳ ζεούσᾳ μείζονα ἑορακέναι χειμῶνα.'

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[1] cf. Plut. *Aud. Poet.* 4 (μαινάδα θ. φ. λ.) and see Cinesias p. 265 [2] four words with identical endings and similar

## 2[1]

Plutarch *Superstition*: When Timotheus, singing his *Artemis* at Athens, called the Goddess

frantic, mantic, corybantic [2]

the lyric poet Cinesias rose from his seat in the audience and cried 'Such be your own daughter!'

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## Book II

## DITHYRAMBS

### 3 The Madness of Ajax

Lucian *Harmonides* [H. and Timotheus of Thebes]: As in your case, Timotheus, when you first left your home in Boeotia and came and played the flute for the tribe Pandionis, and won the prize in the *Madness of Ajax* which was written by your namesake, everyone in Athens knew the name of Timotheus of Thebes.

### 4 Elpenor

*Attic Inscriptions*: Nicias son of Nicodemus of the deme of Xypetè dedicated this prize of his victory with a chorus of boys of the tribe Cecropis. The flute-player was Pantaleon of Sicyon, the song Timotheus' *Elpenor*, and the archon for the year Neaechmus.[3]

### 5 Nauplius [4]

Athenaeus *Doctors at Dinner*: Compare Hegesander in his *Commentaries*: 'Dorion the gourmet . . . ridiculing the storm in Timotheus' *Nauplius*, said that he had seen a greater storm in a boiling pot.'

meaning in the Gk. [3] 320 B.C [4] cf. Suid. (above, p. 281)

## 6 Σεμέλης Ὠδίς

Ibid. 8. 352 a [Καλλισθένους ἀπομνημονεύματα Στρατονίκου]· ἐπακούσας δὲ τῆς Ὠδῖνος τῆς Τιμοθέου 'Εἰ δὲ ἐργολάβον' ἔφη 'ἔτικτεν καὶ μὴ θεόν, ποίας ἂν ἠφίει φώνας;'

Alc. Mess. *Anth. Plan.* 7 Σύμφωνον μαλακοῖσι κερασσάμενος θρόον αὐλοῖς | Δωρόθεος γοεροὺς ἔπνεε Δαρδανίδας, | καὶ Σεμέλας ὠδῖνα κεραύνιον, ἔπνεε δ' ἵππου | ἔργματ',[1] ἀειζώων ἁψάμενος Χαρίτων· | μοῦνος δ' εἰν ἱεροῖσι Διωνύσοιο προφήταις | Μώμου λαιψηρὰς ἐξέφυγε πτέρυγας, | Θηβαῖος γενεήν, Σωσικλέος· ἐν δὲ Λυαίου | νηῷ φορβειὰν θήκατο καὶ καλάμους.

Dio Chrys. 78 p. 281 Dind. [π. φθόνου]· οὐδέ γε τὸν λαβόντα παρὰ Κροίσου τὴν δωρεὰν ἐκεῖνον Ἀλκμέωνα ἐζήλωσεν οὔτε Σόλων οὔτε ἄλλος οὐδεὶς τῶν τότε σοφῶν ἀνδρῶν, ᾧ φασὶ τὸν Λυδὸν ἐπιτρέψαι τοὺς θησαυροὺς ἀνοίξαντα φέρειν αὐτὸν ὁπόσον βούλεται τοῦ χρυσοῦ· καὶ τὸν εἰσελθόντα πάνυ ἀνδρείως ἐμφορήσασθαι τῆς βασιλικῆς δωρεᾶς, χιτῶνά τε ποδήρη καταζωσάμενον καὶ τὸν κόλπον ἐμπλήσαντα γυναικεῖον καὶ βαθὺν καὶ τὰ ὑποδήματα ἐξεπίτηδες μεγάλα καὶ κοῖλα ὑποδησάμενον, τέλος δὲ τὴν κόμην διαπάσαντα καὶ τὰ γένεια τῷ ψήγματι καὶ τὸ στόμα ἐμπλήσαντα καὶ τὰς γνάθους ἑκατέρας μόλις ἔξω βαδίζειν, ὥσπερ αὐλοῦντα τὴν τῆς Σεμέλης Ὠδῖνα, γέλωτα καὶ θέαν Κροίσῳ παρέχοντα καὶ Λυδοῖς. καὶ ἦν τότε Ἀλκμέων οὐδεμιᾶς ἄξιος δραχμῆς, ὡς εἶχεν ἱστάμενος.

## 7–9 Σκύλλα

Arist. *Rh.* 3. 14. 1415 a τὰ μὲν οὖν τῶν ἐπιδεικτικῶν λόγων προοίμια ἐκ τούτων, ἐξ ἐπαίνου, ἐκ ψόγου, ἐκ προτροπῆς, ἐξ ἀποτροπῆς, ἐκ τῶν πρὸς τὸν ἀκροατήν· δεῖ δὲ ἢ ξένα ἢ οἰκεῖα εἶναι τὰ ἐνδόσιμα τῷ λόγῳ. τὰ δὲ τοῦ δικανικοῦ προοίμια δεῖ λαβεῖν ὅτι ταὐτὸ δύναται ὅπερ τῶν δραμάτων οἱ πρόλογοι καὶ τῶν ἐπῶν τὰ προοίμια· τὰ μὲν γὰρ τῶν διθυράμβων ὅμοια τοῖς ἐπιδεικτικοῖς·

[1] mss ἔργματ'

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[1] cf. Boet. *Mus.* 1. 1 [2] *lit.* a contractor [3] *lit.* what sort of noise could she have made? [4] *i.e.* a *Sack*

## 6 The Birth-Pangs of Semelè [1]

The Same [Callisthenes' reminiscences of Stratonicus]: After hearing the *Birth-pangs* of Timotheus he remarked 'If she had been brought to bed of a stage-carpenter [2] instead of a God, she couldn't have made more noise.' [3]

Alcaeus of Messene: Mingling harmonious voice with tender flutes, Dorotheüs piped of the woeful Trojans,[4] and of the lightning-made Birth-pangs of Semelè, piped of the prisoners of the Horse,[5] embracing withal the everliving Graces; and alone among the holy prophets of Dionysus escaped the swift wings of Blame—a Theban he, son of Sosicles; and so dedicated his mouth-band and reeds in the temple of Lyaeus.

Dio Chrysostom *Orations* [on envy]: Nor again was Alcmaeon, the man who was so handsomely treated by Croesus, envied by Solon or by any other of the wise men of his day. Permitted one day by the great Lydian to enter his treasury and take away as much gold as he liked, Alcmaeon went to work so manfully on the royal bounty as to go in dressed in a flowing gown with a full fold at the breast like a woman's and shod in boots purposely made much too large for him, and ended by powdering his hair and his beard with gold-dust and filling his mouth and both his cheeks with it, and when he came out could scarcely walk, like a flute-player performing *The Birth-pangs of Semelè*, much to the amusement of Croesus and his Lydians. And, weight for weight, Alcmaeon was not worth at that time a single drachma.[6]

## 7–9 Scylla

Aristotle *Rhetoric*: The opening of a declamatory speech may consist of praise, blame, exhortation, dissuasion, or a direct appeal to the audience; for that which gives the keynote of the speech must be relevant or irrelevant. A juridical speech, on the other hand, must have an opening analogous in function to the prologue of a play or the prelude of an epic. The Dithyramb of course resembles in this respect the declamation; compare:

*of Troy* [5] *i.e.* the Wooden Horse [6] cf. Hdt. 6. 125, Plat. *Rep.* 373 b

*Διά τὲ καὶ τεὰ δῶρ' <ἔγωγ'>*
*εἰς τὰν Σκύλλαν <ἐπῆλθον,*
*ὦ Διόνυσε.>*[1]

8

Arist. *Poet.* 26. 1461 b ... οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δεῇ μιμεῖσθαι, καὶ ἕλκοντες τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν.

9

*Ibid.* 15. 1454 a ἔστι δὲ παράδειγμα πονηρίας μὲν ἤθους μὴ ἀναγκαίου οἷον ὁ Μενέλαος ἐν τῷ Ὀρέστῃ, τοῦ δὲ ἀπρεποῦς καὶ μὴ ἁρμόττοντος ὅ τε θρῆνος Ὀδυσσέως ἐν τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥῆσις.

*Pap. Rain. Mitt.* 1. 86 ... ὥσπερ καὶ Τιμόθεος ἐν τῷ θρήνῳ τοῦ Ὀδυσσέως εἰ μέν τινα μιμεῖται καὶ τὸ ὅμοιόν τινι οἶδεν, ἄλλο τῷ Ὀδυσσεῖ ...

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## Γ'—ΚΑ'

## ΝΟΜΩΝ

### 10–13 Κύκλωψ

Arist. *Poet.* 2. 1448 a [π. τῆς ἐπὶ τὸ χεῖρον μιμήσεως]· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ τοὺς νόμους, ὥσπερ Ἀργᾶς[2] ⟨... καὶ⟩ Κύκλωπας Τιμόθεος καὶ Φιλόξενος.[3]

11

Sch. *Il.* 9. 219 ἡ διπλῆ ὅτι θῦσαι οὐ σφάξαι ὡς ὁ Τιμόθεος ὑπέλαβεν καὶ Φιλόξενος ... ἀλλὰ θυμιᾶσαι.

[1] suppl. *E* (mss εἶτα Σκύλλα, εἴτε σκῦλα), cf. Sch. *ad loc.* 230 Rabe οἷον ἦλθον εἰς σε διὰ σὲ καὶ τὰ τεὰ καὶ τὰ σὰ δῶρα καὶ εὐεργετήματα καὶ τὰ σκῦλα (*sic*) ὦ θεὲ Διόνυσε [2] Ἀργᾶς Bek: mss γᾶς [3] mss add μιμήσαιτο ἄν τις

Because of thee and thy gifts, O Dionysus, have I drawn nigh to Scylla.

8

Aristotle *Poetics*: For instance, bad flute-players twirl themselves round if they have to represent the throwing of the disc, and pluck at the robe of the chorus-leader [1] if they are performing the *Scylla*.

9

The Same: Of the unnecessary degradation of character we have an example in the Menelaüs of the *Orestes*, of the unbecoming and inappropriate in the lament of Odysseus in the *Scylla*, [2] and in the speech of Melanippè.

*Rainer Papyrus*: . . . like Timotheus in the lament of Odysseus, if he mimics anyone and knows what resembles him . . .[3]

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## Books III–XXI

## NOMES

### 10–13 Cyclops

Aristotle *Poetics* [on representing characters worse than they are]: The same is true of the Dithyramb and the Nome, for instance the . . .[4] of Argas, and the Cyclops as treated by Timotheus and Philoxenus.

11

Scholiast on the *Iliad*: The mark is because θῦσαι 'to sacrifice' is not σφάξαι 'to immolate' as Timotheus and Philoxenus took it . . . 'but to make offering' simply.[5]

[1] to represent S. snatching at Odysseus [2] for his devoured companions [3] the ms. is incomplete [4] a name prob. lost, but reading doubtful hereabouts [5] may ref. to *Pers.* 29, but cf. Philox. Cyth. 10

## 12

Ath. 11. 465 b καὶ Ὀδυσσεὺς ὤπασεν (*Od.* 10. 208) 'μελιηδέα οἶνον ἐρυθρόν, | ἓν δέπας ἐμπλήσας, ὕδατος δ' ἀνὰ εἴκοσι μέτρα | χεῦ'· ὀδμὴ δ' ἡδεῖα ἀπὸ κρητῆρος ὀδώδει.' Τιμόθεος δὲ ἐν Κύκλωπι·

*ἔγχευε δ'*[1] *ἓν μὲν δέπας*
*κίσσινον μελαίνας*
*σταγόνος ἀμβρότας ἀφρῷ βρυάζον·*
*εἴκοσιν δὲ μέτρ' ἐνέχευ'*
*ἀνέμισγε δ' αἷμα*[2] *Βακχίου*
*νεορρύτοισι*[3] *δακρύοισι Νυμφᾶν.*

## 13

Chrys. π. ἀποφατ. 10 εἰ Κύκλωψ ὁ τοῦ Τιμοθέου πρός τινα οὕτως ἀπεφήνατο·

*οὔτοι τόν γ' ὑπεραμπέχοντ'*
*οὐρανὸν εἰσαναβήσει. . .*

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## 14–19 Πέρσαι

Plut. *Vit. Philop.* 11 λέγεται δὲ τῆς τῶν Νεμείων πανηγύρεως συνεστώσης στρατηγοῦντα τὸν Φιλοποίμενα τὸ δεύτερον καὶ νενικηκότα μὲν οὐ πάλαι τὴν ἐν Μαντινείᾳ μάχην, τότε δὲ σχολὴν ἄγοντα διὰ τὴν ἑορτήν, πρῶτον μὲν ἐπιδεῖξαι τοῖς Ἕλλησι κεκοσμημένην τὴν φάλαγγα καὶ κινουμένην, ὥσπερ εἴθιστο, τοὺς τακτικοὺς ῥυθμοὺς μετὰ τάχους καὶ ῥώμης· ἔπειτα κιθαρῳδῶν ἀγωνιζομένων εἰς τὸ θέατρον παρελθεῖν ἔχοντα τοὺς νεανίσκους ἐν ταῖς στρατιωτικαῖς χλαμύσι καὶ τοῖς φοινικικοῖς ὑποδύταις, ἀκμάζοντάς τε τοῖς σώμασιν ἅπαντας καὶ ταῖς ἡλικίαις παραλλήλους, αἰδῶ δὲ πολλὴν πρὸς τὸν ἄρχοντα καὶ φρόνημα νεανικὸν ὑποφαίνοντας ἐκ πολλῶν καὶ καλῶν ἀγώνων· ἄρτι δ' αὐτῶν εἰσεληλυθότων κατὰ τυχὴν Πυλάδην τὸν κιθαρῳδὸν ᾄδοντα τοὺς Τιμοθέου Πέρσας ἐνάρξασθαι·

[1] *B*: mss ἔχευεν δ', ἔχευε δ': Eust. om. [2] Kaib. (impf.) and Grotef.–*B*: mss ἀνέχευαν ἔμισγε δίαμα, ἐνέχευεν ἀνέμισγε δ' ἅμα: Eust. εἴκοσι δ' ὕδατος μέτρ' ἔχευεν [3] Wil: mss -τοις

## 12[1]

Athenaeus *Doctors at Dinner*: And Odysseus (*Od.* 10. 208) gave 'red honey-sweet wine from one full cup, and poured thereon twenty measures of water; and the sweet scent rose from the mixing-bowl.' Compare too Timotheus in the *Cyclops*:

First poured he one ivy-wood cupful of the dark immortal dewdrops teeming with foam, then poured therein twenty measures, mingling the blood of Bacchus with the freshet tears of the Nymphs.

## 13

Chrysippus *On Negatives*: If the Cyclops in Timotheus thus declared:

Never shalt thou ascend into the superambient sky. . .[2]

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## 14[3]–19 The Persians

Plutarch *Life of Philopoemen*: The story is told that during Philopoemen's second command, shortly after the victory of Mantinea, when there was a pause in his military operations because of the Nemean Games,[4] he first made a public display of the phalanx both drawn up in order of battle and going through its usual evolutions with vigour and despatch, and then visited the theatre during the lyre-song competition, accompanied by his young warriors in their military cloaks and crimson tunics, men all of an age and in the prime of their strength, who showed a high respect for their leader as well as the youthful pride which came of a long tale of victorious combats. At the very moment of their entrance, the lyre-singer Pylades, who was performing the *Persians* of Timotheus, began it with these words:

[1] cf. Eust. 1631. 61 [2] *i.e.* 'don't think you (Odysseus) can do the impossible, that is, escape me' [3] cf. Paus. 8. 50. 3, where 'a Pythian victor' Pylades performs a Nome of Timotheus of Miletus called *The Persians* [4] 207 B.C.

Κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον

ἅμα δὲ τῇ λαμπρότητι τῆς φωνῆς τοῦ περὶ τὴν ποίησιν ὄγκου συμπρέψαντος ἐπίβλεψιν γενέσθαι τοῦ θεάτρου πανταχόθεν εἰς τὸν Φιλοποίμενα καὶ κρότον μετὰ χαρᾶς τῶν Ἑλλήνων, τὸ παλαιὸν ἀξίωμα ταῖς ἐλπίσιν ἀναλαμβανόντων καὶ τοῦ τότε φρονήματος ἔγγιστα τῷ θαρρεῖν γενομένων.[1]

## 15

Macr. *Sat.* 1. 17. 19 Apollodorus in libro quarto decimo περὶ θεῶν Ἰήιον solem scribit; ita appellari Apollinem ἀπὸ τοῦ κατὰ τὸν κόσμον ἵεσθαι καὶ ἰέναι, quasi sol per orbem impetu fertur. Sed Timotheus ita:

σύ τ' ὦ[2] τὸν ἀεὶ πόλον οὐράνιον
λαμπραῖς ἀκτῖσ', Ἅλιε, βάλλων
πέμψον ἑκαβόλον ἐχθροῖσι[3] βέλος
σᾶς ἀπὸ νεύρας, ὦ ἰὲ Παιάν.

## 16

Plut. *Aud. Poet.* 11 . . . ἐν δὲ ταῖς παρὰ τὰς μάχας κελεύσεσιν ἑκάστοτε λέγων (Ὅμηρος)· 'αἰδώς, ὦ Λύκιοι. πόσε φεύγετε; νῦν θοοὶ ἔστε,' καὶ 'ἀλλ' ἐν φρεσὶ θέσθε ἕκαστος | αἰδῶ καὶ νέμεσιν· δὴ γὰρ μέγα νεῖκος ὄρωρεν,' ἀνδρείους ἔοικε ποιεῖν τοὺς σώφρονας διὰ τὸ αἰδεῖσθαι τὰ αἰσχρὰ καὶ τὰς ἡδονὰς δυναμένους ὑπερβαίνειν καὶ τοὺς κινδύνους ὑφίστασθαι. ἀφ' ὧν καὶ Τιμόθεος ὁρμηθεὶς οὐ κακῶς ἐν τοῖς Πέρσαις τοὺς Ἕλληνας παρεκάλει

σέβεσθ' αἰδῶ συνεργὸν ἀρετᾶς δοριμάχου.

[1] according to Satyrus this line and the rest of the hexameter prelude were written by Euripides, cf. p. 283 above
[2] σὺ δέ γ' ὦ? Crus. σύ τ' ἰὼ [3] Crus: mss. -οῖς

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[1] not certainly from *The Persians*, but cf. Aesch. *Pers.*

Fashioning for Greece the great and glorious ornament of freedom

and so effective was the combination of clearness of utterance with sublimity of diction, that the whole audience turned towards Philopoemen and clapped their hands for joy, like a people sure now of retrieving their historic prestige, whose pride a new confidence had made well-nigh the equal of their fathers'.

## 15

Macrobius *Saturnalia*: In the 4th Book of his treatise *On the Gods* Apollodorus gives the sun the epithet ἰήϊος, declaring that Apollo is so called because he moves (ἵεσθαι) or goes (ἰέναι) through the universe even as the sun careers through the sky. This, however, is what we find in Timotheus:

Come, Sun, thou hurler of bright rays at the everlasting skyey vault, send from thy bowstring a far-flung shaft upon our enemies, O Healer to whom we cry![1]

## 16[2]

Plutarch *How Young People should listen to Poetry*: In the exhortations before battle Homer invariably says something like this: 'Honour, O Lycians. Whither flee you? now make you haste,' or 'But lay you each to heart honour and the fear of God, for a great conflict hath arisen,'[3] thus attempting, it would seem, to make virtuous men brave through a sense of shame for what is dishonourable, and able to overcome pleasure and submit to peril. And this is just how Timotheus in the *Persians* began, and rightly, the exhortation to the Greeks:[4]

Worship Honour the helpmate of battling Valour.

388 ff. [2] cf. Plut. *Fort. Rom.* 11 (αἰδῶ τε συνεργ. ἀρ. δ.)
[3] *Il.* 16. 422, 13. 122. [4] of Themistocles, cf. Hdt. 8. 83

## 17

Plut. *Ages.* 14 ἥδιστον δὲ θέαμα τοῖς κατοικοῦσι τὴν Ἀσίαν Ἕλλησιν ἦσαν οἱ πάλαι βαρεῖς καὶ ἀφόρητοι καὶ διαρρέοντες ὑπὸ πλούτου καὶ τρυφῆς ὕπαρχοι καὶ στρατηγοί, δεδιότες καὶ θεραπεύοντες ἄνθρωπον ἐν τρίβωνι περιϊόντα λιτῷ καὶ πρὸς ἓν ῥῆμα βραχὺ καὶ Λακωνικὸν ἁρμόζοντες ἑαυτοὺς καὶ μετασχηματίζοντες· ὥστε πολλοῖς ἐπῄει τὰ τοῦ Τιμοθέου λέγειν·

Ἄρης τύραννος· χρυσὸν δ' Ἑλλὰς οὐ δέδοικεν.

Miller *Mél.* 363 Ἄρης τύραννος· τοῦτο τὸ κομμάτιον ἐκ τῶν Τιμοθέου Περσῶν, ὃ διὰ τὴν ἐπὶ τῇ ᾠδῇ [1] εὐημερίαν Ἀθήνησιν ἐπιπολᾶσαν [2] εἰς παροιμίαν περιέστη· μέμνηται ταύτης Μένανδρος ἐν Θαΐδι.

## 18

Dion. Hal. *Comp.* 17 ἓν ἔτι λείπεται τρισυλλάβων ῥυθμῶν γένος, ὃ συνέστηκεν ἐκ δύο μακρῶν καὶ βραχείας, τρία δὲ ποιεῖ σχήματα. μέσης μὲν γὰρ γινομένης τῆς βραχείας ἄκρων δὲ τῶν μακρῶν κρητικός τε λέγεται καὶ ἔστιν οὐκ ἀγεννής· ὑπόδειγμα δ' αὐτοῦ τοιόνδε·

οἱ δ' ἐπείγοντο πλωταῖς ἀπήναισι χαλκεμβόλοις.

## 19

*Pap. Berol.* 9875 [3] (Wil. *Timoth. die Perser*) [after a mutilated column]·

. . . . . . . . . ν̣ω̣ν̣
[ὑπὸ δὲ ῥόθοισι κωπ]ᾶ̣ν̣
συν[εμ]βόλοισι [4] γείτ[ονε]ς
[να]υ[σὶ νᾶες ἐν]αντίαι

[1] Wil: mss ἐπὶ τὴν σωτηριώδη [2] Wil: mss -πολάσασαν
[3] the new readings, where necessary, are based on Schubart's

## 17[1]

Plutarch *Life of Agesilaüs*: A sweet sight it was to the Greeks of Asia to see viceroys and generals who had long been tyrannous and insufferable and consumed with riches and luxury, now become the craven menials of a man who went about dressed in a coarse plain cloak, and suiting their actions to the short and sharp words of command affected by the Spartans. Well might many of them repeat Timotheus' line:

Ares is king; Greece fears no gold.[2]

Zenobius *Proverbs*: Ares is king:—a phrase from the *Persians* of Timotheus, which owing to the success the poem met with at Athens spread and survived as a proverb.[3] It is mentioned in the *Thais* of Menander.

## 18[4]

Dionysius of Halicarnassus *Literary Composition* [the Cretic]: There remains one type of three-syllable rhythm which consists of two longs and a short, and makes three kinds of metre. If it has the short in the middle and the longs at either end it is called a Cretic, and it is not an ignoble metre. This is an example of it:

And they hastened forward with their floating chariots bronze-empointed.[5]

## 19

From a Papyrus of the 4th century B.C.

. . . .

But neighboured by furious plashing of interrhythmic oars, ships against ships graved the smooth

[1] cf. Plut. *Demetr.* 42 [2] cf. Simon. 92, 117 [3] cf. Hesych. and Suid. *s.v.*, Macar. 239 [4] cf. *Epit. Comp. Verb.* 17: recognised as T. by Usener [5] *i.e.* ships with rams

autopsy, see *Cambridge Philol. Soc. Proc.* 1926, p. 4 [4] cf. Aesch. *Pers.* 396, 462: *βολο[* Wil, *βολ[* Schub.

[λισσάδα] Πορκ[ίδ'[1] ἐ]νεχάρα[ξ]αν·
ποσὶ δὲ γε[ῖσα] λογχο[ειδέων]
ἀμφέθεντ' ὀδόντων,
στοίχᾳ δὲ κυρτοῖς[2] κρασὶν [εἰσορμώ]μεναι
χεῖρας παρέσῡρον ἐλα[τίνα]ς·
ἀλλ' εἰ μὲν ἐνθένδ' [ἀπαράπα]ιστος
ἐπιφέροιτο πλαγὰ
ῥηξ[ίζυγ]ος, πάντες [ἐπ'] ἂν ἔ-
πιπτον[3] ἐκεῖσε ναῦται·
εἰ δ' ἀντίτοιχος ἀκτ[ὶς π]ροσᾴ-
ξειεν, πολυκρότο[υς ἐπὶ] σιμὸν[4]
πεύκας πάλιν ἐφέροντο.
αἱ[5] δ' ἕ[ως π]άντῃ γυῖα διαφέρουσαι
πλευρὰς λινοζώστους ὕφαινον,[6]
τὰς μ[ὲν ἀ]ν[ανεουμένο]ις
σκηπτοῖς ἐπεμβάλλοντες ἀνεχαί-
τιζον, αἱ δὲ πρανεῖς
[δύοντο] γ[έρ]ας[7] ἀπηγλαϊσμέναι σιδάρῳ.
κράνεγχος[8] δὲ πυριδάμ[αστος][9]
[ἄρδις] ἀγκυλένδετος
μεθίετο χερσίν, ἐν δ' ἔπιπτε γυίοις
αἰθε[ροφερῆ πτέρ]ωμα διακραδαίνων.
στερεοπαγῆ δ' ἐφέρετο φόνια
[λίθια[10] πισσ]ᾶ[ν]τά τε περίβολα
πυρὶ φλεγόμεν' ἐπ'[11] ἀποτομάσι βουδό[ροις·]

[1] Πόρκος = Φόρκος or Φόρκυς, Lycophr. *Al.* Wil. *Ind. Lect. Greifsw.* 1883 p. 14 [2] *E*, = στοιχηδόν, cf. λάθρῃ and λαθρηδόν: P στοṿ[.]χ̣αι (or ]σ̣αι) with ν certainly, and χ̣ (or σ̣) possibly, struck out P κυρτοισι [3] Danielsson -*E* [4] Sitz: cf. Thuc. 4. 25. 5 [5] nomin. pend. [6] *E*, cf. Theocr. 7. 8: P εφ. [7] γ uncertain [8] P κρανεṿχ̣ος [9] *E*: cf. ἀδάμαστος and Eur. *Or.* 820 πυριγενὴς παλάμη, Aesch. *P.V.* 880 ἄπυρος ἄρδις of the gadfly's sting [10] *E*: cf. Paus. 2. 28. 8, Thuc. 6. 69 [11] P εν, cf. 236

sea that is daughter of Phorcus. They[1] had put upon their feet[2] cornices of spearhead-like teeth,[3] and speeding forward a-row with heads bent,[4] swept off the foeman's pinewood arms.[5] But if there went from them so unerring a blow as to rend his thwarts,[6] at that spot all the crew would fall upon the enemy. Or if the daylight rushed against their sides,[7] they plied their myriad plashing pine-laths afresh upon a slanting course.[8] As for their victims, while, disparting their bodies this way and that,[9] they sought to inweave their sides with hemp,[10] some they charged and overthrew with renewed thunderbolts,[11] others sank headlong,[12] stript of their glorious honour by the iron.

Meanwhile the thong-bound cornel-shafted arrow-point that is forged in the fire, was let fly from the hand, and whirred its hurtling quill[13] to fall among men's limbs; and in solid mass sped murderous hurlstones, and coils tarred and flaming upon ox-flaying splints of wood;[14] while thronging life went

[1] both Greeks and Barbarians in what is almost certainly an early stage of the battle of Salamis [2] *i.e.* their own feet (not the 'sheets,' cf. Ar. *Lys.* 173), they were shod with [3] *i.e.* the rams, which stick out like a pediment-end and also like a foot [4] like a bull [5] *i.e.* oars [6] *i.e.* right through the sides to the rowing-benches beyond [7] *i.e.* if the ramming vessel, owing to the manœuvring of its antagonist, made a 'bad shot' [8] *i.e.* ported their helm and charged them again [9] *i.e.* with gaping sides [10] hacked away the broken timbers and inwove ropes with the ribs to take their place: for alternatives see *Proc.* [11] *i.e.* rammed again [12] *i.e.* without the necessity for a second blow [13] the thong attached to the missile and used for throwing; it is likened to the 'quill' or feather of an arrow [14] fire-darts made by winding tarred tow round pieces of wood which resembled the skewer-like pegs used by tanners

[ὄφεσι[1] δὲ] βίοτος ἐθύετ' ἀδινὸς
ὑπὸ τανυπτέροισι χαλκό-
κρασι νευρε[πεντάτοις·[1]]
σμαραγδοχαίτας δὲ πόντος
ἄλοκ' Ἀρηΐοις[2] ἐφοι-
νίσσετο σταλά[γμασιν,]
[καὶ] λύπα βοά τε[3] συμμιγὴς κατεῖχεν.
ὁμοῦ δὲ ναΐος στρατὸς βάρβαρος ἄμμι
[ἄντα καὶ κάτ]αντ' ἐφέρετ'
ἐν ἰχθυοστεφέσι μαρ-
μαροπ[τύχ]οις[4] κόλποισιν [Ἀμφιτρίτ]ας.
ἔνθα τοί τ[ις Ἑρμο]πέδιος[5]
ἁμεροδρόμοιο χώρας ἄναξ
[πλάκ' ὀ]μβρίαν ἀρῶ[ν σκέλεσι][6]
χερσίν τε παίων ἔπλεε[7] νησιώτας
[κλυδωνίοι]ς θεινόμε[νος. ἀλλ']
[ἐπεὶ δ]ιεξόδους μ[ατῶν][8]
ἰσόρροπά τε παλευθ[εὶς][9]
[πανταχοῖ κάμ'] ἤδ[η, χαλεπὰ]
e. g.[10] [ποιφύσσ]ων κάλει θ[αλάσ]σιον θεὸν
πατέρα· ʽΤ[ί μ', ὦ Πόσειδ]ον, ο[ὐ σ]φί[γγεις πνοάν;][11]
ὦ οὐκ ἔπ[ει]σιν[12][οὐδαμ' ἀλγηδὼν ἐ]λάσσων
ἢ [κατὰ βάθ]εος[13] π[ίπ]τε[ιν ζοὸν πρὸς] ἀ-
κτάν[14] [γ' ὀ]θν[είαν γεγαῶ]τα[15] Πέρσην.'
[τοσαῦ]τ'[16] ἔφα σ[αθ]ρ[ῶς, ὑπὲρ κεφαλ]άν τε
κεκραγ[υῖαν εἶδεν ὄ]ρνιν[17] κελαι[νάν,]
[ἀμ]βλὺ δ' ὦχρόν [τε βλέπον-]
[το]ς κατεσφράγ[ιστο γένυς· τάχ]ιστα
[δ' αὖτ' εἶ]πε· ʽΠᾶ[ς ἄ]ρ'[18] ὄλλ[υμαι τάλας,]

[1] Wil. [2] *E*: P *ναΐοις* from below (36) [3] *E*: P ].*υπαι*

to the sacrifice ’neath the spread-wingèd bronze-head snakes that are nocked upon the bowstring[1]—till the furrow of the emerald-tressèd sea grew red with the drippings of War, and all was mingled pain and shrieking.

Backward and forth with ours went the Barbarian navy in the shining folds of the fish-wreath’d bosom of Amphitritè. There now one from the plain of Hermus,[2] a lord of the land of couriers,[3] his legs ploughing, his arms beating, the rainy tract, floated amid the buffets of the waves, an islander.[4] At last, when each and all of the ways that he sought only proved him trapped, forspent and gasping hard he *e.g.* called upon the divine Sea-Father saying: ‘Why, O Poseidon, chokest thou me not? ’twill give a Persian no less pain to be cast alive on an alien coast than to sink in the depths of the sea.’

So spake he in broken accents, when overhead he heard[5] the scream of a black and baleful bird; whereat his eye grew dim and his cheeks pale and his lips were sealed; yet soon again he spake and said: ‘Alas! meseems my end is nigh, nor far away

[1] *i.e.* arrows [2] for this river as typical of Asia cf. the oracle in Hdt. i. 55, cf. also Ibid. 80, Strab. 13. 626 [3] on the great Persian road through the Hermus valley [4] *malgré lui*, contrasted with Ἑρμοπέδιος above [5] the Gk. of the restoration has ‘saw a black bird screaming,’ where ‘saw’ is justified by ‘black’

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*βοα δε* [4] van Leeuwen (*E* independently) [5] P adds *ανηρ*, cf. 98 [6] Wil. [7] P *επλει* [8] *E*, = *ματεύων* [9] P *θ*[ or *ο*[ [10] *E* (new readings confirmed as possible by Schub.) [11] P ]*ο̣ν* and *φι*, *φη*, or *φρ* [12] P *ω̣υ̣κ* (*υ* very uncertain) *επ̣*[. .]*σ̣ι̣ν̣* (*σι* v. uncert.) [13] P *ε̣ο̣ς* [14] P *α̣κ̣τ̣αν* (*ακ* v. uncert.) [15] P *θ̣ν̣* and *τ̣α* (*τ* v. uncert.) [16] P *τ̣α̣* [17] P *κεκ̣ραγ*[ and ]*ρ̣νιν* [18] P ]*ρ̣*

*e.g.* [οὐ]δ᾽[1] ἑκὰς τὸ σ[âμ᾽ ἐπὶ γᾶς ἀ]γνώτου,[2]
[ἀλλά μ]ε διαπαλεύων
[ἀπεῖρξε μή] ποι[3] βάσιμον [εὑρέσθ]αι δίοδον
[ναῶν] ἐχμ[ὸ]ς [ἄπ]ειρος·
[οὐδ᾽ ἰχθὺς ἀμ]φὶ ναΐοις
τρύ[φεσιν ἑ]λιχθεὶς[4] [ῥόθια ταῦτ᾽ ἂν]
[ἐξέδ]υ λά[βροις Μηδο]φόν᾽ [ἰχ]νεύμασ[ιν.᾽]
[ὅ]τε δέ πᾳ[5] λείποιεν αὖραι,
τᾷδ᾽ ἐπεισέπιπτεν ἀφρώ-
δης[6] ἀβακχίωτος ὄμβρος,
εἰς δὲ τρόφιμον ἄγγος
ἐχεῖτ᾽· ἐπεὶ δ᾽ ἀμβόλιμος ἅλμα
στόματος ὑπερέθυιεν,
ὀξυπαραυδήτῳ
φωνᾷ παρακόπῳ τε δόξᾳ φρενῶν
κατακορὴς ἀπείλει
γόμφοις ἐμπρίων
βριμούμενος[7] λυμεῶνι σώματος θαλάσσᾳ·[8]
'Ἤδη θρασεῖα καὶ πάρος
λάβρον αὐχέν᾽ ἔσχες ἐν πέδᾳ
καταζευχθεῖσα λινοδέτῳ τεόν·
νῦν δέ σ᾽ ἀναταράξει
ἐμὸς ἄναξ, ἐμός,
πεύκαισιν ὀριγόνοισιν, ἐγκλή-
σει δὲ πεδία πλόϊμα νομάσιν ἀκταῖς,[9]
οἰστρομανὲς παλαιομί-
σημα πιστόν[10] τ᾽ ἀγκάλι-
σμα κλυσιδρομάδος[11] αὔρας᾽
φάτ᾽ ἄσθματι[12] στρευγόμενος,

[1] P ]τ᾽ [2] for metre cf. 56 [3] *or* που [4] ἀμφὶ—ἑλιχθείς Dan. [5] sugg. Dan: P ται [6] Wil.–Sudh.-Dan.: P -πτον αφρω̣ι̣σ̣δε [7] Dan: P μιμουμενος [8] Wil:

*e.g.* my grave in a land unknown.[1] I am all entrapped, shut off from finding any pathway out by a barrier innumerable of ships. Not even a fish, dashing to and fro about this wreckage, could escape the fierce trackings-down of these Mede-murdering swirls.'[2] And as often as the breath failed him, there would break in upon him a spumy rain unblent with the Wine-God[3] and pour into the channel of his meat; and whenever the back-thrown brine seethed over from his mouth, with accents hoarse and wits distraught, in impotent anger gnashing his teeth he would storm and rage at the sea that was the despoiler of his life, saying: 'Already, for all thy arrogance, hast thou had thy turbulent neck bound in a hempen fetter,[4] and now my king, mine, shall muddy thy depths with mountain-born pines and shut up thy floating plains within wandering coasts,[5] thou frenzied thing of olden hate,[6] faithful minion of the billow-coursing gale.'[7] So spake he all fordone with

[1] a grim joke on T.'s part; his grave will be in the vulture's maw [2] of the oars [3] *i.e.* gulps of water [4] ref. to Xerxes' second, and successful, bridge over the Hellespont [5] ref. to X.'s attempt to build a bridge from Attica to Salamis (*before* the battle Ctes. 29. 26, *after* it Hdt. 8. 97): the 'wandering coasts' are the 'Phœnician merchantmen' *γαῦλοι φοινικήϊοι* of Hdt., and the 'pines' piles or the like (Dan.) [6] ref. to the disaster to Mardonius' fleet off Athos in 492, to the loss of X.'s first bridge over the Hellespont in 481, and the destruction of part of X.'s fleet off Artemisium in 480 [7] *i.e.* sea and wind have always been in league against Persia

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P *θαλασας* [9] Thörnell: P *αυγαις* (beware of *ναύταις*; *all sailors are νομάδες*) [10] *E*: P *παλεομισημα απιστον* [11] cf. *κλύδα* Nic. *Al.* 170 and *ἀνθεσιπότητος*, *μελεσίπτερος* [12] Wil: P *αθμ.*

*βλοσυρὰν δ' ἐξέβαλλον*
*ἄχναν ἐπανερευγόμενος*
*στόματι βρύχιον ἅλμαν.*
*φυγᾷ δὲ πάλιν ἵετο βάρ-*
*βαρος ἐπισπέρχων στρατός·*[1]
*ἄλλα δ' ἄλλαν θραῦεν σύρτις*
*μακραυχενόπλους, χειρῶν δ' ἔκβαλλον ὀρείους*
*πόδας ναός, στόματος δ' ἐξήλ-*
*λοντο μαρμαροφεγγεῖς*
*παῖδες συγκρουομένοις.*[2]
*κατάστεγος*[3] *δὲ πόντος ἐκ λιποπνόης*
*ἁλιοστέρεσιν*[4] *ἐγάρ-*
*γαιρε σώμασιν, ἐβρίθοντο δ' ἀϊόνες·*
*οἱ δ' ἐπ' ἀκταῖς ἐνάλοις*
*ἥμενοι γυμνοπαγεῖς*
*ἀϋτᾷ τε καὶ δακρυ-*
*σταγεῖ [ῥ]όῳ*[5] *στερνοκτύποι*[6]
*βοητᾷ*[7] *θρηνώδει κατείχοντ' ὀδυρμῷ,*
*ἅμα δὲ [γᾶν] πᾱτρίαν*
*ἐπανεκαλέοντ'· 'Ἰὼ Μύσιαι*
*δενδροέθειραι πτυχαί,*
*[ῥύσ]ασθέ μ' ἔνθεν ὅθεν ἀή-*
*ταις ἐφερόμεθ'·*[8] *οὐ γὰρ ἔτι ποθ'*
*ἁμὸν [σῶ]μα δέξεται [κόν]ις.*[9]
*κ[εῖ]θεν γὰρ χεριβα[ρ]ὲς*[10]
*νυμφαγόνον*[11] *[αἰ]νὸν ἄντρον*
*ο[ὐρα]ν[οῦ] διάστα*
*κἀπέ[κεινα] δονείτεο*
*βαθύτερον πόντοιο χ[άσ]μα.*[12]

[1] *E*: P Περσης στρατος βαρβαρος επισπερχων, cf. 40 [2] *E*: P -νοι [3] Herw: P -στερος [4] *E*: P λιπ, λιθ, *or* λιο

panting, and cast forth an awful foam as his mouth spued back the deep-drawn brine.[1]

And now the Barbarian host went back in flight pell-mell. With necks outstretched[2] flew the ships, till this shoal or that brake every one, and they lost from their hands their vessel's mountain feet, and the white-shining children of their mouth leapt forth as they dashed one against another;[3] and the sea was shingled o'er with swarming bodies reft of the sunlight by failure of breath,[4] and with the same were the shores heavy laden; while others sat stark and naked on the island-beaches, and with cries and floods of tears, wailing and beating their breasts, were whelmed in mournful lamentation, and called upon the land of their fathers, saying: 'Ho, ye tree-tressèd dells of Mysia, save me out of this place to whence the winds did bring us; else never shall the dust receive my body. For on the one side yawns the dire cavern of Heaven, father of Nymphs[5] and heavy to the arm,[6] and over against it the deeper gulf of the tempestuous sea. Take

[1] his end is omitted as likely to rouse our pity for the wrong side [2] like swans or geese; *μακρ.* is acc. plur. agreeing *κατὰ σύνεσιν* with *ἄλλαν* [3] *i.e.* the crew's teeth were knocked out by the oar-handles as the oar-blades struck the shoal: 'they' = individuals *or* crews (ships) [4] *i.e.* drowned [5] really grandfather, cf. Hesych. *Θεμιστιάδες· νύμφαι* [6] of Atlas

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followed by gap equivalent to one (thin) letter and then *στερεσιν*, *i.e.* *λιποστερεσιν* (by confusion with previous word) corrected to [*α*]*λιοστερεσιν* (*α* projecting) [5] Keil, cf. Aesch. *P.V.* 398: Wil. *γόῳ* [6] Wil: P *-πωι* [7] *E*, cf. Aesch. *Pers.* 575 *βοᾶτις αὐδά* [8] *E*: P *ενθενδε νυν αηταις φερ.* (the speaker is ashore) [9] Wil. [10] P *χεριβα*[.]*ες* (*β* very uncertain [11] Wil: P *νυμφαιογονον* [12] Dan: *or τέρμα* (Wil.)

ἀπέχε<τέ>[1] μ' ἆχί μο[ι κ]α[τὰ][2]
πλόϊμον Ἕλλαν εἴ[θε μ]ὴ[3] στέγην ἔδειμε
[τ]ηλ[ε]τελεοπόρον ἐμὸς
δεσπότης. οὐ γὰρ ἂ[ν Τμῶ]λον οὐδ'
ἄστυ Λυδὸν[4] λιπὼν Σαρδέων
ἦλθον Ἕλλαν' ἀπέρξων[5] Ἄρη·
[νῦν][6] δὲ πᾷ τις δυσέκπτωτον[7] εὕ-
ρῃ γλυκεῖαν μόρου καταφυγήν;
Ἰλίου πόρος[8] κακῶν
λυαία μόνα γένοιτ' ἄν,
εἰ δυνατὰ[9] πρὸς μελαμπεταλοχίτωνα
Ματρὸς οὐρείας δεσπόσυνα γόνα[10] πεσεῖν
εὐωλένους τε χεῖρας ἀμφιβάλλειν.[11]
λῦσον,[12] χρυσοπλόκαμε θεὰ Μᾶτερ, ἱκνοῦμαι,
ἐμὸν ἐμὸν αἰῶνα δυσέκφευκτον, ἐπεί με
αὐτίκα λαιμοτόμῳ τις ἀποίσεται
ἐντεσιμήστωρ[13] σιδάρῳ,
ἢ κατακυμοταγεῖς[14] ναυσιφθόροι
αὔρᾳ νυκτιπαγεῖ βορέαι διαρ-
ραίσονται· περὶ γὰρ κλύδων
ἄγριος ἔρρηξεν ἅπαν
γυίων εἶλαρ[15] ὑφαντόν,
ἔνθα κείσομαι οἰκτρὸς ὀρ-
νίθων ἔθνεσιν ὠμοβρῶσι θοινά.'
τοιάδ' ὀδυρόμενοι κατεδάκρυον.
ἐπεὶ δέ τις λαβὼν ἄγοι
πολυβότων Κελαινᾶν
οἰκήτορ' ὀρφανὸν μαχᾶν
σιδαρόκωπος Ἕλλαν
ᾆρεν[16] κόμης ἐπισπάσας·

[1] Dan. [2] Wil. [3] Dan: P ει[...]η [4] Wil: P λυδιον [5] Wil: P ατερξων [6] Wil. [7] *E*, cf. ἀδιάπτωτος:

me, I pray you, where I would my master had never built o'er the floating Hellè that roof of far but final traverse.[1] For never then should I have left Tmolus and the Lydian city of Sardis, to come and fend off the Grecian War-God. But now alas! where is to be found a sweet and secure refuge from death? Troy straits alone would assuage my woe, if I might but fall before the mighty black-flower-robèd knees of the Mountain-Mother and clasp the fingers of those lovely arms. O gold-tressed Mother-Goddess, save and deliver this trammelled life of mine, of mine, or some weapon-skilly wight will carry me off with his cut-throat steel forthwith, or else the ship-wrecker North-winds that march a-row o'er the billows will make an end of me with their night-freezing blast; for the wild wave has torn from off me all the woven covering of my limbs, and there I shall lie for a pitiable banquet to the carrion-eating tribes of birds.'

Such were their weeping lamentations. And whenever some dweller in the pasture-lands of Celaenae, bereft now of battle,[2] was seized by an iron-haft Greek who lifted up his head by the

[1] *i.e.* the bridge over the Hellespont [2] *i.e.* defenceless now before an armed man

P δυσέκφευκτον (an anticipation of 140, which may have occurred immediately below it in archetype) [8] *E*: P λιοπορος (as a noun very unlikely as early as T.; as an adj. will not make sense) [9] Wil: P δυναστα [10] *E*: P γόνατα [11] Sitz: P -ων [12] Wil: P λισσων [13] *E*, cf. Hesych. and for the corruption Alc. 121, where ἔντεα δέ has been restored for mss ἐνθάδε and ἔνθα δέ: P ενθαδε μηστορι [14] *E*, cf. ὁμοταγής, αἱμοσταγής and Pind. *P.* 4. 374 ἀνέμων στίχες [15] *E*, cf. l. 110, and Aesch. *Theb.* 729: P ἀνέρρηξεν and εἶδος [16] *E*, cf. mid. Theophr. *Char.* 27. 5: P αγεγ

ὁ δ' ἀμφὶ γόνασι περιπλεκεὶς
ἐλίσσεθ' Ἑλλάδ'[1] ἐμπλέκων
Ἀσιάδι φωνᾷ, διάτορον
σφραγῖδα θραύων στόματος
Ἰάονα γλῶσσαν ἐξιχνεύων·
'Ἐγώ μοί σοι κῶς καὶ τί πρῆγμα;[2]
αὖτις οὐδαμ' ἔλθω·
καὶ νῦν ἐμὸς δεσπότης
δεῦρο μ' ἐνθάδ' ἧξε,[3]
τὰ λοιπὰ δ' οὐκέτι, πάτερ, οὐ-
κέτι μάχεσθ' αὖτις[4] ἐνθάδ' ἔρχω.
ἀλλὰ κάθω·
ἐγώ σοι μὴ[5] δεῦρ', ἐγὼ
κεῖσε παρὰ Σάρδι, παρὰ
Σοῦσ', Ἀγβάτανα ναίων.
Ἄρτιμις ἐμὸς μέγας θεὸς
παρ' Ἔφεσον φυλάξει.'
οἱ δ' ἐπεὶ παλίμπορον
φυγὴν ἔθεντο ταχύδρομον,[6]
αὐτίκα μὲν ἀμφιστόμους
ἄκοντας ἐκ χερῶν ἔριπτον,[7]
δρύπτετο δὲ πρόσωπ' ὄνυξι[8]
Περσίδα <δὲ>[9] στολὴν περὶ
στέρνοις ἔρεικον εὐυφῆ·
σύντονος δ' ἁρμόζετο
Ἀσιὰς οἰμωγά·
κτύπει δὲ πᾶσα[10] πολυστόνῳ
βασιλέως πανήγυρις
φόβῳ, τὸ μέλλον εἰσορώμενοι πάθος.
ὁ δὲ παλιμπόρευτον ὡς

[1] Wil: P ελλαδι [2] P πρᾶγμα [3] P ηξει [4] P

hair,[1] then writhing and clasping the foeman's knees he would thus inweave the Greek and Asian tongues, marring the clear-cut seal-stamp of his mouth[2] with tracking down the Ionian speech: 'I me to thee how? and what to do?[3] me come again nohow; and now brung[4] me here this way my master; no more, father,[5] me no more come this way again to fight, but me not move;[6] me not to you this way, me that way unto Sardy, unto Susa, home Ecbatana. My great God, Artimis, over to Ephesus will protect.'

And when their hotfoot backward flight was finished, forthwith they cast the twin-cheekèd javelins down, tore their faces with their nails, and rent the fine-woven Persian robe about their breasts. High-pitched now was the gamut of their Oriental dirge,[7] and all the royal concourse rang with manifold-mourning terror when they saw what was to

[1] the corresponding Middle form is used technically of raising an animal's head before cutting its throat in sacrifice; the word therefore prob. suggests 'raised his head as about to slay him' [2] the speech natural to his mouth is likened to a 'good impression' of a man's own signet-ring [3] he prob. means 'what have I to do with thee?' cf. Hdt. 5. 34, *σφίσι τε καὶ Ἀθηναίοισι εἶναι μηδὲν πρῆγμα*, 5. 84, Dem. 18. 283 [4] he uses the 1st Aorist instead of the 2nd [5] *i.e.* Sir (not thus used by a Greek after Homer) [6] the barbarous word is prob. intended to mean 'sit down,' which is used in Greek for 'refuse to stir' [7] metaphor from the tuning of a lyre; one of the musical 'modes' or tunings was the *συντονολυδιστί*, Plat. *Rep.* 398 e

*μαχεσαυτις* [5] Wil: P *μεν* [6] *E*: P *ταχύπορον* (from *παλίμπορον*) [7] Wil: P *ερρ.* [8] Bl: P *προσωπον ονυξι* [9] Sitz. [10] *E*: P *πολ. κτ. δὲ πᾶσα*

ἐσεῖδε[1] βασιλεὺς εἰς φυγὴν
ὁρμῶντα παμμιγῆ στρατόν,
γονυπετὴς αἴκιζε σῶμα,
φάτο δὲ κυμαίνων τύχαισιν·
‘Ἰὼ κατασκαφαὶ δόμων
σείριαί τε νᾶες Ἑλλανίδες,
αἳ κατὰ μὲν ἥλικ' ὀλέσαθ'[2] ἥ-
βαν νέων πολύανδρον
νᾶες δ'<ὑμέων ἕνεκ'>[3] οὐκὶ
ὀπισσοπόρευτον ἄξουσιν, πυρὸς
δ' αἰθαλόεν μένος ἀγρίῳ
σώματι φλέξει,[4] στονόεντα δ' ἄλγη
ἔσται Περσίδι χώρᾳ.
ὢ βαρεῖα συμφορά,
ἅ μ' ἐς Ἑλλάδ' ἤγαγες.
ἀλλ' ἴτε, μηκέτι μέλλετε,
ζεύγνυτε μὲν τετρά<ορ>ον[5] ἵππων
ὄχημ', οἱ δ' ἀνάριθμον ὄλ-
βον φορεῖτ' ἐπ' ἀπήνας,
πίμπρατε δὲ σκηνάς,
μηδέ τις ἡμετέρου
γένοιτ' ὄνησις αὐτοῖσι πλούτου.’
οἱ δὲ τρόπαια στησάμενοι Διὸς
ἁγνότατον τέμενος,
Παιᾶν' ἐκελάδησαν ἰήϊον
ἄνακτα σύμμετροι δ' ἐπεκτύπεον ποδῶν
ὑψικρότοις χορείαις.

Ἀλλ' ὦ χρυσοκίθαριν[6] ἀέ-
ξων μοῦσαν νεοτευχῆ,
ἐμοῖς ἔλθ' ἐπίκουρος ὕ-
μνοις,[7] Ἰήϊε Παιάν·
ὁ γάρ μ' εὐγενέτας μακραί-
ων Σπάρτας μέγας ἁγεμών,

be. The king also, when he beheld his routed host go backward in confusion, fell on his knees and laid hands upon himself in the storm of his misfortune saying: 'Woe for the razing of homes! and alas for you, ye desolating Grecian ships that have destroyed a populous generation of young men, and have so done that our ships that should have carried them back home shall burn in the flaming might of furious fire, and the pains of lamentation be upon the land of Persia.[1] O ill hap that leddest me to Greece! But ho! come ye quickly, yoke me my chariot and four, and you, bring ye out my countless wealth to the wagons, and burn my pavilions, that it profit them not of my riches.'

As for the others the while, they set them up trophies to be a most holy place of Zeus, and hymned the great Healing-God men cry to, beating the ground pat to the tune in the high-stept dance.[2]

But O Great Healer to whom we cry, exalter of a new-made Muse of the lute of gold, come thou to aid these lays of mine. For the great and noble and long-lived guide of Sparta city, that people

[1] *lit.* and owing to whom (*the Gk. is* you) the ships will not carry them back, but the flaming might of fire shall burn them (the ships) with its furious body, and the pains, etc.
[2] here begins the *σφραγίς* or last part of the Nome

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[1] Wil: P -*δεν* [2] Wil: P *ωλ.* [3] E (*ὑμῶν δὲ ἕνεκα* = *καὶ ὧν ἕνεκα*, by the usual idiom, demonstrative instead of repeated relative) [4] P *φλέξεις* [5] Wil. [6] Wil: P *χρυσεοκ.* [7] Wil: P *υμνοισιν*

*βρύων ἄνθεσιν ἥβας,*
*δονεῖ λαὸς ἐπιφλέγων*
*ἐλᾷ τ' αἴθοπι μώμῳ,*
*ὅτι παλαιοτέραν νέοις*
*ὕμνοις μοῦσαν ἀτιμῶ.*
*ἐγὼ δ' οὔτε νέον τιν' οὔτε*
*γεραὸν οὔτ' ἰσήβαν*
*εἴργω τῶνδ' ἑκὰς ὕμνων,*[1]
*τοὺς δὲ*[2] *μουσοπαλαιολύ-*
*μας, τούτους δ' ἀπερύκω*
*λωβητῆρας ἀοιδᾶν*
*κηρύκων λιγυμακροφων-*
*ων τείνοντας ἰυγάς.*[3]
*πρῶτος ποικιλόμουσον Ὀρ-*
*φεὺς χέλῡν*[4] *ἐτέκνωσεν,*
*υἱὸς Καλλιόπας, Πιερίας ἔπι.*[5]
*Τέρπανδρος* <*δ'*>[6] *ἐπὶ τῷ δέκα*
*ζεῦξε*[7] *μοῦσαν ἐν ᾠδαῖς·*
*Λέσβος δ' Αἰολία*<*νιν*>[8] *Ἀν-*
*τίσσᾳ γείνατο κλεινόν·*
*νῦν δὲ Τιμόθεος μέτροις*
*ῥυθμοῖς θ' ἑνδεκακρουμάτοις*
*κίθαριν ἐξανατέλλει,*
*θησαυρὸν πολυύμνον οἴ-*
*ξας Μουσᾶν θαλαμευτόν·*
*Μίλητος δὲ πόλις νιν ἁ*
*θρέψασ' ἁ δυωδεκατείχεος*
*λαοῦ πρωτεὸς ἐξ Ἀχαιῶν.*
*ἀλλ' ἑκαταβόλε Πύθι' ἁγνὰν*
*ἔλθοις τάνδε πόλιν σὺν ὄλ-*
*βῳ πέμπων ἀπήμονι λαῷ*
*τῷδ' εἰρηνὰν*
*θάλλουσαν εὐνομίᾳ.*[9]

that teemeth with blossoms of youth, dings me and drives me with the flare of censure, for that I dishonour the ancient music with poems young. Yet do I keep no man, be he young or old or my own compeer, from these my songs; 'tis the debauchers of the olden music, them keep I off, the tune-torturers who shriek as long, and shrill as loud, as any common crier. In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pieria; and after him came the great Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten;[1] and lo! now Timotheus openeth the Muses' rich and cloistered treasure-house of song, and gives the lyre new life with times and measures of eleven strings, nursling he of Miletus, the town of a twelve-walled people[2] that is chief among the Achaeans.

But to this city I pray thee come, thou Far-darting Pythian with the gifts of prosperity and a peace abounding in orderliness for an untroubled people.

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[1] the ten traditional Nomes, Poll. 4. 65 [2] the Ionic Confederacy of twelve cities

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[1] Wil: P *εκαδυμν.* [2] Wil: P *οδε* [3] Wil: P *ιυγγας* [4] Wil: P *-μουσοσορινσυν-* [5] Wil: P *καλλιοπαπιεριασενι* [6] Wil. [7] Wil: P *τευξε* [8] Wil. [9] Wil: P *-ιαν*

## 20

Plut. *De seips. laud.* 1 ἀλλὰ καὶ τοὺς στεφανουμένους ἐν τοῖς ἀγῶσιν ἕτεροι νικῶντας ἀναγορεύουσιν, τὴν ἀηδίαν τῆς περιαυτολογίας ἀφαιροῦντες, ᾗ καὶ τὸν Τιμόθεον ἐπὶ τῇ κατὰ Φρύνιδος νίκῃ γράφοντα·

μακάριος ἦσθα, Τιμόθε', εὖτε κᾶρυξ[1]
εἶπε 'Νικᾷ Τιμόθεος
Μιλήσιος τὸν Κάμωνος[2] τὸν Ἰωνοκαμπτάν·'

εἰκότως δυσχεραίνομεν ὡς ἀμούσως καὶ παρανόμως ἀνακηρύττοντα τὴν ἑαυτοῦ νίκην.

## 21–23 Νιόβη

Mach. ap. Ath. 8. 341 c [Φιλοξένου διαθήκη]· ἀλλ' ἐπεὶ | ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἐᾷ | οὑκ τῆς Νιόβης, χωρεῖν δὲ πορθμίδ' ἀναβοᾷ, | καλεῖ δὲ μοῖρα νύχιος, ἧς κλύειν χρεών | κτλ.

## 22

Diog. Laert. 7. 28 [π. Ζήνωνος Κιτιέως]· ἐτελεύτα δὲ οὕτως· ἐκ τῆς σχολῆς ἀπιὼν προσέπταισε καὶ τὸν δάκτυλον περιέρρηξε, παίσας δὲ τὴν γῆν τῇ χειρί φησι τὸ ἐκ τῆς Νιόβης·

ἔρχομαι· τί μ' αὔεις;

καὶ παραχρῆμα ἐτελεύτησεν ἀποπνίξας ἑαυτόν.

## 23

Teles ap. Stob. *Fl.* 5. 67 [π. σωφροσύνης· ἐκ Τῶν π. Αὐταρκείας]· οὐχ ὑπομένω (φησὶν ὁ Βίων), ἀλλ' ὥσπερ ἐκ συμποσίου ἀπαλλάττομαι οὐθὲν δυσχεραίνων, οὕτω καὶ ἐκ τοῦ βίου, ὅταν ἡ ὥρα ᾖ,

ἔμβα πορθμίδος, Ἑρμᾶ.[3]

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[1] Hart.-Wil: mss ὅτε κῆρ. [2] *B*: mss ὁ Μιλ. τὸν Κάρωνος (Κάρβωνος) [3] *E*, cf. Luc *Char.* 1 ἑταῖρος καὶ σύμπλους καὶ συνδιάκτορος ὢν (Χάρωνος); for gen. cf. Soph. *O.C.* 400: mss ἔρυμα

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[1] cf. Poll. 466 [2] prob. from the 'seal' or last division of a Nome [3] the *Laertes* and the *Sons of Phineus* (Suid.

## 20[1]

Plutarch: *Whether Self-Praise is Permissible*: But a man who wins the wreath in a competition is proclaimed by another person, and obviates the unpleasantness of the blowing of one's own trumpet, which we rightly dislike in Timotheus where he writes of his victory over Phrynis:

A happy man were you, Timotheus, when the herald cried that the winner was Timotheus of Miletus over the Ionian triller the son of Camon.[2]

For we feel that with entire disregard of taste and custom he is advertising his own victory.

## 21–23 Niobè[3]

Machon [the will of Philoxenus]: But now, | Since Charon from Timotheus' *Niobè* | Suffers me not to tarry, but shouts 'Come | The ferry waits!' and dark imperious Fate | Calls me, etc.[4]

## 22[5]

Diogenes Laertius [on Zeno of Citium]: The manner of his death was this; on his way home from his school he stumbled against some obstacle and badly broke his toe; then striking the earth with his hand he quoted from the *Niobè*

I'm coming; why d'ye shout at me?

and thereafter died by drowning himself.[6]

## 23

Teles quoted by Stobaeus [on temperance or moderation; from the tract on *Self-Reliance*]: As Bion says, I wait not, but as I go uncomplaining from a feast, so too from life when the time comes—

Get aboard the ferry, Hermes.[7]

---

above, p. 280), like this, may have been either Dithyrambs or Nomes [4] See Philox. Cyth. p. 378: some of these phrases are doubtless T.'s [5] cf. Ibid. 31. Suid. αὔειs, Stob. *Fl.* 5. 44 Luc. *Macr.* 19 [6] *or* suffocating himself; others said by voluntary starvation [7] Charon doubtless said this to Hermes when his boat was full

## 24

Ath. 3. 122 c εἰ οὖν κἀγώ τι ἥμαρτον, ὦ καλλίστων ὀνομάτων καὶ ῥημάτων θηρευτά, μὴ χαλέπαινε. κατὰ γὰρ τὸν Μιλήσιον Τιμόθεον τὸν ποιητήν·

οὐκ ἀείδω τὰ παλεά, καινὰ γὰρ ἀμὰ[1] κρείσσω·
νέος ὁ Ζεὺς βασιλεύει,
τὸ πάλαι[2] δ' ἦν Κρόνος ἄρχων·
ἀπίτω Μοῦσα παλαιά.

## 25

Ath. 10. 433 b πλεῖστον δὲ ἔπιε τῶν μὲν ἡρώων Νέστωρ ὁ τριγέρων . . . καὶ μόνου δὲ τούτου τῶν ἡρώων τὸ ποτήριον (Ὅμηρος) ἡρμήνευκεν, ὡς τὴν Ἀχιλλέως ἀσπίδα. ἐστρατεύετο γὰρ μετ' αὐτοῦ καθάπερ καὶ τῆς ἀσπίδος ἐκείνης, ἧς φησὶν ὁ Ἕκτωρ καὶ μέχρι οὐρανοῦ ἥκειν τὸ κλέος. οὐκ ἂν ἁμάρτοι δέ τις καὶ τὸ ποτήριον αὐτοῦ λέγων φιάλην Ἄρεως κατὰ τὸν Ἀντιφάνους Καινέα, ἐν ᾧ λέγεται οὕτως· 'εἶτ' ἤδη δὸς[3]

φιάλην Ἄρεως[4]

κατὰ Τιμόθεον ξυστόν τε βέλος.'

## 26

Ibid. 455 f [π. γρίφων]· Ἀναξανδρίδης Αἰσχρᾷ· 'ἀρτίως διηρτάμηκε, καὶ τὰ μὲν διανεκῆ | σώματος μέρη

δαμάζετ' ἐν πυρικτίτῳ στέγᾳ[5]

| Τιμόθεος ἔφη ποτ', ἄνδρες, τὴν χύτραν οἶμαι λέγων.'

## 27

*Et. Mag. Vet.* ὀρίγανον· . . . ἐπειδή, ὥς φησιν Ὠριγένης, εὕρηται ἐν συστολῇ ἡ ρι συλλαβή, ὡς παρὰ Τιμοθέῳ τῷ κιθαρῳδῷ οἷον·

[1] παλεά (*metri causa*) Wil: mss παλαιά ἀμά Wil: mss ἅμα or om. [2] Mein: mss τὸ παλαιόν [3] Emp: mss ηδηλος [4] after φι. mss insert the gloss τὸ ὅπλον [5] Kock: mss -κτίτοισι γᾶς

## 24[1]

Athenaeus *Doctors at Dinner*: If then I have offended, O thou hunter of finest nouns and verbs, do not be angry. For, to quote the poet Timotheus of Miletus:

I sing not the old songs, for my new songs are better; a young Zeus reigns and Cronus' rule was long ago; away with the ancient Muse![2]

## 25[3]

Athenaeus *Doctors at Dinner*: The ancient Nestor was the greatest drinker among the heroes . . . and he alone has had his cup described by Homer, as Achilles has had his shield. He took it to the war with him as he did the shield 'whose fame,' according to Hector,[4] 'reached even to the sky.' Indeed we might apply (literally) to his cup the phrase quoted by Antiphanes in the *Caeneus*, where he says: 'Then give me, pray, what Timotheus calls

the goblet of Ares[5]

and a polished javelin.'

## 26

The Same [on riddles]: Compare Anaxandrides' *Aeschra*: 'He has but now cut up (the ox), and the end-to-end portions of the carcase

he subdueth in the fire-built covert,

as Timotheus says, my boys, when he means, I suppose, the pot.'

## 27[6]

*Old Etymologicum Magnum* ὀρίγανον, 'marjoram': . . . since, according to Origen, the second syllable is found short, as for instance in Timotheus thus:

[1] I add here the unplaceable fragments [2] cf. Eust. 1422. 50 [3] cf. Ath. 11. 502 b, Arist. *Rh.* 3. 11. 1412 b, 4. 1407 a, *Poet.* 21. 1457 b [4] *Il.* 8. 192 [5] meaning a shield; the most usual form of drinking-cup was somewhat saucer-shaped [6] cf. *E.M.* and Cram. *A.P.* 4. 12. 25

τεταμένον ὀρίγανα διὰ μυελοτρόφα.[1]

συγκεῖται δ' οὗτος ὁ στίχος ἀπὸ προκελευσματικῶν, ὁ δὲ τελευταῖος πους ἀνάπαιστος τῶν δύο βραχειῶν εἰς μίαν μακρὰν συναιρεθεισῶν.

28

Plut. *Fort. Alex.* 1: Ἀρχελάῳ δὲ δοκοῦντι γλισχροτέρῳ περὶ τὰς δωρεὰς εἶναι Τιμόθεος ᾄδων ἐνεσήμαινε πολλάκις τουτὶ τὸ κομμάτιον·

σὺ δὲ[2] τὸν γηγενέταν ἄργυρον αἰνεῖς.

ὁ δ' Ἀρχέλαος οὐκ ἀμούσως ἀντεφώνησε 'Σὺ δέ γ' αἰτεῖς.'

29

Plut. *Qu. Conv.* 3. 10. 3 [π. τοῦ κατακοιμηθῆναι ἐν αὐγῇ σελήνης]· λέγεται δὲ καὶ πρὸς εὐτοκίαν συνεργεῖν ὅταν ᾖ διχόμηνος, ἀνέσει τῶν ὑγρῶν μαλακωτέρας παρέχουσα τὰς ὠδῖνας. ὅθεν οἶμαι καὶ τὴν Ἄρτεμιν Λοχείαν καὶ Εἰλείθυιαν, οὐκ οὖσαν ἑτέραν ἢ τὴν σελήνην, ὠνομάσθαι. Τιμόθεος δ' ἄντικρύς φησι·

διὰ κυάνεον[3] πόλον ἄστρων
διά τ' ὠκυτόκοιο σελήνης[4]

30

Porph. ap. Stob. *Ecl.* 1. 41. 61 [π. ψυχῆς]· πάλιν αἰνιττόμενος ὅτι ταῖς τῶν εὐσεβῶς βεβιωκότων ψυχαῖς μετὰ τὴν τελευτὴν οἰκεῖός ἐστι τόπος ὁ περὶ τὴν σελήνην, ὑπεδήλωσεν εἰπών· 'ἀλλά σ' ἐς Ἠλύσιον πέδιον καὶ πείρατα γαίης | ἀθάνατοι πέμψουσιν, ὅθι ξανθὸς 'Ραδάμανθυς,' Ἠλύσιον μὲν πεδίον εἰκότως προσειπὼν τὴν τῆς σελήνης ἐπιφάνειαν ὑφ' ἡλίου καταλαμπομένην,

ὅτ' αὔξεται ἡλίου αὐγαῖς[5]

ὥς φησι Τιμόθεος.

[1] sugg. Wil: mss -τεφῆ: *E.M.* adds Ὀδυσσείας δ' which can hardly belong here [2] mss σὺ δή, *Ap. Reg.* σὺ δέ [3] Macr. λαμπρόν [4] Macr. σελάνας [5] mss also ἠελίου αὐγ.

made wanton by marrow-feeding marjoram.

This line consists of proceleusmatics (⏑⏑⏑⏑), with the last foot an anapaest (⏑⏑–), the two shorts counting as one long.[1]

## 28[2]

Plutarch *The Good-Fortune or Virtue of Alexander*: Archelaüs appearing somewhat stingy in the matter of his gifts, Timotheus hinted at it several times by using the following phrase in a song

but as for thee, thou praisest earth-born silver;

and at last Archelaüs not inelegantly called out at him, 'But as for you, you beg it.'

## 29[3]

Plutarch *Dinner-table Problems*: [on sleeping in the moonlight]: It is also said to be a specific for promoting easy labour when the moon is full, reducing the pains by a remission of the moisture. Hence, I take it, Artemis is called Bringer-to-bed and the Midwife, being identical with the Moon. Timotheus is quite clear on the point:

through the blue vault of the stars and of the swift-delivering Moon

## 30

Porphyrius *quoted by* Stobaeus *Selections* [on the soul]: Implying further that after death the souls of the pious have their proper place around the moon, Homer uses the following words:[4] 'But the Immortals will send thee to the Elysian Plain and the ends of the earth, where lives the golden-haired Rhadamanthus,' naturally giving the name of Elysian Plain to the surface of the moon illuminated by the sun when, in Timotheus' phrase,

she groweth with the sun's rays.

[1] this explanation presupposes one more syllable [2] cf. *Apoph. Reg.* 177 b [3] cf. *Q. Rom.* 77, Macr. 7. 16. 28 [4] *Od.* 4. 563

## 31

*Vit. Eur.* p. vi Nauck ἐν Μακεδονίᾳ ἐτάφη, κενοτάφιον δ' αὐτοῦ Ἀθήνησιν ἐγένετο καὶ ἐπιγράμμα ἐπεγέγραπτο Θουκυδίδου τοῦ ἱστοριογράφου ποιήσαντος ἢ Τιμοθέου τοῦ μελοποιοῦ·

Μνῆμα μὲν Ἑλλὰς ἅπασ' Εὐριπίδου· ὀστέα δ' ἴσχει
γῆ Μακεδὼν ᾗπερ δέξατο τέρμα βίου·
πατρὶς δ' Ἑλλάδος Ἑλλὰς Ἀθῆναι· πλεῖστα δὲ Μούσαις
τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

## 31 [1]

*Life of Euripides*: He was buried in Macedonia, but there was a cenotaph to him at Athens with an inscription written either by the historian Thucydides or by the lyric poet Timotheus:

Though his bones lie in Macedon where his life was ended, the whole of Greece is the monument of Euripides; but his birthplace was Athens, the Greece of Greece, and giving much joy by his Muses, he hath the thanks for it from many men.

[1] cf. *A.P.* 7. 45 and Ath. 5. 187 d, where it is ascribed to Thucydides

# ΛΙΚΥΜΝΙΟΥ

## Βίος

Arist. *Rh.* 3. 12. 1413 b βαστάζονται δὲ οἱ ἀναγνωστικοί, οἷον Χαιρήμων (ἀκριβὴς γὰρ ὥσπερ λογογράφος) καὶ Λικύμνιος τῶν διθυραμβοποιῶν.

Ibid. 3. 2. 1405 b κάλλος δὲ ὀνόματος τὸ μέν, ὥσπερ Λικύμνιος λέγει, ἐν τοῖς ψόφοις ἢ τῷ σημαινομένῳ, καὶ αἶσχος δὲ ὡσαύτως.

Ibid. 3. 13. 1414 b δεῖ δὲ εἶδός τι λέγοντα καὶ διαφορὰν ὄνομα τίθεσθαι· εἰ δὲ μή, γίνεται κενὸν καὶ ληρῶδες, οἷον Λικύμνιος ποιεῖ ἐν τῇ τέχνῃ, ἐπόρουσιν ὀνομάζων καὶ ἀποπλάνησιν καὶ ὄζους.

Sch. *ad loc.* (Rabe) (α′) ἀπὸ τῶν διθυραμβοποιῶν ἀκριβὴς ἦν λογογράφος ὁ Λικύμνιος. (β′) ὁ Λικύμνιος ῥήτωρ ἦν· τὰς ἐπαναλήψεις ἔλεγεν ἐκεῖνος ἐπορούσεις.

Plat. *Phaedr.* 267 b [π. ῥητορικῆς]· τὰ δὲ Πώλου πῶς φράσομεν αὖ μουσεῖα λόγων, ὡς διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν, ὀνομάτων τε Λικυμνιείων,[1] ἃ ἐκείνῳ ἐδωρήσατο πρὸς ποίησιν εὐεπείας;

[1] Ast: mss Λικυμνίων

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[1] *or* of speeches (as an advocate) [2] Thompson: Jowett 'treasuries'

## LICYMNIUS

### Life

Aristotle *Rhetoric*: But the poets whose works are in everybody's hands are those who write (not to be performed but) to be read, such as Chaeremon, whose style is as finished as that of a professional speech-writer, and among the dithyrambic poets, Licymnius.

The Same: The beauty or ugliness of a word consists in the first place, according to Licymnius, in the sounds of which it is composed or the meaning which it conveys.

The Same: Now a term should be applied only in speaking of a class and a real distinction; otherwise it is empty and mere nonsense, like the term used by Licymnius in his *Art*, where he speaks of 'speeding-on' and 'aberration' and 'ramifications.'

Scholiast on the passage: (*a*) Licymnius, who was one of the dithyramb-writers, was an accurate writer of prose;[1] (*b*) Licymnius was an orator; it was to repetition that he gave the name of 'speeding-on.'

Plato *Phaedrus* [on rhetoric]: And what of Polus and his so-called shrines of learned speech[2]—diplasiology (or word-repetition), gnomology (or the making of sententious remarks), iconology (or the use of metaphors), and all the other -ologies passing under the name of Licymnius and presented by him to Polus by way of improving his style?

Sch. *ad loc.* ὁ Λικύμνιος δὲ Πώλου διδάσκαλος, ὃς διῄρει τὰ ὀνόματα εἰς κύρια, σύνθετα, ἀδελφά, ἐπίθετα, καὶ εἰς ἄλλα τινά.

Dion. Hal. *de Vi Dic. Dem.* 26 [π. Πλάτωνος]· καὶ οὔπω τοῦθ' ἱκανόν· ἀλλὰ καὶ ἐν τῇ μετ' αὐτὴν περιόδῳ τὰ αὐτὰ ποιῶν φανήσεται. φησὶ γάρ· 'Δεῖ δὴ τοιούτου τινὸς λόγου ὅστις τοὺς μὲν τετελευτηκότας ἱκανῶς ἐπαινέσει τοῖς δὲ ζῶσιν εὐμενῶς παραινέσει.' οὐκοῦν ἐπίρρημα ἐπιρρήματι παράκειται καὶ ῥήματι ῥῆμα, τὸ μὲν ἱκανῶς τῷ εὐμενῶς τῷ δ' ἐπαινέσει τὸ παραινέσει, καὶ ταῦτα τὰ πάρισα; οὐ Λικύμνιοι ταῦτ' εἰσίν, οὐδ' Ἀγάθωνες, οἱ λέγοντες 'ὕβριν ἢ <Κύ>πριν,'[1] <ἢ> 'μισθῷ ποθέν,' ἢ 'μόχθον Ἀτρειδῶν,'[2] ἀλλ' ὁ δαιμόνιος ἑρμηνεῦσαι Πλάτων.

## ΛΙΚΥΜΝΙΟΥ ΜΕΛΩΝ

### 1

Sext. Emp. 11. 49. 566 Bek. ἀγαθὸν μὲν οὖν καὶ τοῦτο πρῶτον εἰρήκασι τὴν ὑγείαν οὐκ ὀλίγοι τῶν τε ποιητῶν καὶ τῶν συγγραφέων καὶ καθόλου πάντες οἱ ἀπὸ τοῦ βίου. Σιμωνίδης μὲν γάρ φησι (fr. 70)· Λικύμνιος δὲ προειπὼν ταῦτα·

Λιπαρόμματε μᾶτερ ὑψίστα,[3] θρόνων
σεμνῶν Ἀπόλλωνος βασίλεια ποθεινά,
πραΰγελως Ὑγιεία,[4]

ποῖον ὑψηλὸν ἐπιφέρει . . .[5]

[1] M. Schmidt: mss ἢ . . . πριν [2] mss also πατρίδων [3] Wil: mss -των [4] mss ὑγεία [5] the 3 ll. which follow really belong to Ariphron (see p. 400)

Scholiast *on the passage*: Licymnius was the teacher of Polus; he divided nouns into proper, compound, cognate, epithet, and other.

Dionysius of Halicarnassus *The Fine Technique of Demosthenes* [on Plato]: And as if this were not enough, in the very next sentence there is an example of the same thing: 'We require a speech which will give the dead adequate praise and the living kindly exhortation.' Does not adverb contrast with adverb and verb with verb, 'adequately' with 'kindly' and 'praise' with 'exhortation'? are not these examples of 'balance'? And these are not the phrases of a Licymnius or an Agathon with their 'ὕβρις or Κύπρις,' 'outrage or Love,' their 'μισθῷ ποθέν,' 'drunken with bribes' or 'with bribes from somewhere,' and their μόχθον Ἀτρειδῶν, 'labour of the Atreidae,'[1] but of the divine expositor, Plato.

See also Sch. *Il.* 2. 106, Dion. Hal. *Thuc. Iud.* 24, *Thuc. Propr.* 2, *De Lys.* 3, Ael. Fest. Aphth. ap. Gaisf. *Metr. Lat.* 241, Mar. Vict. *Gram. Lat.* 6. 183.

## THE POEMS OF LICYMNIUS

### 1

Sextus Empiricus *Against the Mathematicians*: Health has been described not only as a good, but as the chief good, by a great number of the poets and prose-writers, indeed by all who write of the realities of life. Simonides says (*fr.* 70): and to what heights of praise goes Licymnius after this beginning!—

Bright-eyed Mother in the highest, precious Queen of Apollo's holy throne, soft-laughing Health. . . .

[1] all these plays upon words are doubtful and the last obscure and prob. corrupt

## 2, 3

Stob. *Ecl. Phys.* 41. 50 Πορφυρίου ἐκ τῶν Περὶ Στυγὸς . . . πιθανῶς καὶ τοὺς ἐν Ἅιδου νομιζομένους ποταμοὺς κατωνομάκασιν· Ἀχέροντα μὲν διὰ τὰ ἄχη ὡς καὶ Μελανιππίδης . . . ἐπεὶ καὶ Λικύμνιός φησι·

μυρίαις παγαῖς δακρύων ἀχέων τε βρύει·[1]

καὶ πάλιν·

Ἀχέρων ἄχεα πορθμεύει βροτοῖσι.

## 4

Ath. 13. 564 c [π. ἔρωτος]· Λικύμνιος[2] δ' ὁ Χῖος τὸν Ὕπνον φήσας ἐρᾶν τοῦ Ἐνδυμίωνος οὐδὲ καθεύδοντος αὐτοῦ κατακαλύπτειν[3] τοὺς ὀφθαλμούς, ἀλλὰ ἀναπεπταμένων τῶν βλεφάρων κοιμίζειν[3] τὸν ἐρώμενον, ὅπως διὰ παντὸς ἀπολαύῃ τῆς τοῦ θεωρεῖν ἡδονῆς. λέγει δ' οὕτως·

Ὕπνος δὲ χαίρων ὀμμάτων
αὐγαῖς ἀναπεπταμένοις
ὄσσοις ἐκοίμιζε κοῦρον.

## 5

Ibid. 603 c Λικύμνιος[3] δ' ὁ Χῖος ἐν Διθυράμβοις Ἀργύννου φησὶν ἐρώμενον Ὑμέναιον γενέσθαι.

## 6

Parthen. *Narr. Am.* 22 Περὶ Νανίδος· ἡ ἱστορία παρὰ Λικυμνίῳ τῷ Χίῳ μελοποιῷ καὶ Ἑρμησιάνακτι· Ἔφασαν δέ τινες καὶ τὴν Σαρδίων ἀκρόπολιν ὑπὸ Κύρου τοῦ Περσῶν βασιλέως ἁλῶναι προδούσης τῆς Κροίσου θυγατρὸς Νανίδος. ἐπειδὴ γὰρ ἐπολιόρκει Σάρδεις Κῦρος καὶ οὐδὲν αὐτῷ εἰς ἅλωσιν τῆς πόλεως προὔβαινεν, ἐν πολλῷ τε δέει ἦν μὴ ἀθροισθὲν τὸ συμμαχικὸν αὐτῆς τῷ Κροίσῳ διαλύσειεν αὐτῷ τὴν στρατιάν, τότε τὴν παρθένον ταύτην εἶχε λόγος περὶ προδοσίας συνθεμένην τῷ Κύρῳ, εἰ κατὰ νόμους Περσῶν ἕξει γυναῖκα αὐτήν, κατὰ τὴν ἄκραν μηδενὸς φυλάσσοντος δι' ὀχυρότητα τοῦ χωρίου εἰσδέχεσθαι τοὺς πολεμίους, συνεργῶν αὐτῇ καὶ ἄλλων τινῶν γενομένων· τὸν μέντοι Κῦρον μὴ ἐμπεδῶσαι αὐτῇ τὴν ὑπόσχεσιν.

[1] παγαῖς Grot.: mss πάσαις [2] Reinesius: mss ἀλκύμνιος
[3] mss indic.

2, 3

Stobaeus *Physical Extracts*: Porphyrius *On the Styx*. . . . Suitable too are the names which have been given to rivers supposed to flow in Hades. *Acheron* is from ἄχη 'pains,' compare Melanippides (*fr.* 3) . . . .; Licymnius too says of it:

teeming with ten thousand streams of tears and pains;

and again:

Acheron carries on his stream the pains of men.

4

Athenaeus *Doctors at Dinner* [on Love]: According to Licymnius of Chios, Sleep loved Endymion and would not close his beloved's eyes when he slept, but put him to sleep with his eyes wide open, so that he might enjoy the pleasure of gazing on them perpetually. His words are these:

Because he rejoiced in the light of his eyes, Sleep laid the lad to rest with lids wide open.

5

The Same: According to Licymnius of Chios in his *Dithyrambs*, Hymenaeus was beloved by Argynnus.

6

Parthenius *Romances*: *On Nanis*: from the lyric poet Licymnius of Chios and Hermesianax:—It has been said by some authorities that the citadel of Sardis was taken by Cyrus king of the Persians through the treachery of Croesus' daughter Nanis. Cyrus had been besieging the city without getting any nearer to taking it, and was greatly afraid that its allies might rally to Croesus' aid and destroy his army, when this girl, according to the story, came to a compact with him to betray the town if he would marry her according to the laws of the Persians, and with the help of certain men whom she made privy to her plan, admitted the enemy to the summit, where no guards were placed owing to the natural strength of the ground. Cyrus nevertheless refused to keep the promise he had made her.

# ΦΙΛΟΞΕΝΟΥ ΤΟΥ ΕΡΥΞΙΔΟΣ

## Βίος

Ar. *Nub.* 681 ΣΩΚΡΑΤΗΣ *καὶ* ΣΤΡΕΨΙΑΔΗΣ·

ΣΩ. *ἔθ' ἕν τι περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,*
*ἅττ' ἄρρεν' ἐστὶν ἅττα δ' αὐτῶν θήλεα.*
ΣΤ. *ἀλλ' οἶδ' ἔγωγ' ἃ θήλε' ἐστίν.*—ΣΩ. *εἰπὲ δή.*
ΣΤ. *Λύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.*
ΣΩ. *ἄρρενα δὲ ποῖα τῶν ὀνομάτων ;*—ΣΤ. *μυρία.*
687 *Φιλόξενος, Μελησίας, Ἀμυνίας.*
ΣΩ. *ἀλλ', ὦ πονηρέ, ταῦτά γ' ἔστ' οὐκ ἄρρενα.*
ΣΤ. *οὐκ ἄρρεν' ὑμῖν ἐστίν ;*—ΣΩ. *οὐδαμῶς γ', ἐπεὶ*
690 *πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνίᾳ ;*
ΣΤ. *ὅπως ἄν ; ὡδί, δεῦρο δεῦρ' Ἀμυνία.*
ΣΩ. *ὁρᾷς ; γυναῖκα τὴν Ἀμυνίαν καλεῖς.*
ΣΤ. *οὔκουν δικαίως ἥτις οὐ στρατεύεται ;*

Sch. *ad loc.* (684) *αὗται πόρναι ἦσαν.*—(686) *οὗτοι ἐπὶ μαλακίᾳ διαβάλλονται.*—(691) *πρὸς τὴν κατάληξιν τοῦ ὀνόματος ἔπαιξεν εἰς διαβολὴν τοῦ ἀνδρός.*

Ar. *Ran.* 932 ΔΙΟΝΥΣΟΣ *καὶ* ΑΙΣΧΥΛΟΣ·

ΔΙ. *νὴ τοὺς θεοὺς ἐγὼ γοῦν*
*ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα*
*τὸν ξουθὸν ἱππαλεκτρυόνα ζητῶν τίς ἐστὶν ὄρνις.*
ΑΙ. *σημεῖον ἐν ταῖς ναυσίν, ὦ μαθέστατ,' ἐνεγέγραπτο.*
ΔΙ. *ἐγὼ δὲ τὸν Φιλοξένου γ' ᾤμην Ἔρυξιν εἶναι.*

# PHILOXENUS SON OF ERYXIS[1]

## Life

Aristophanes *Clouds*: Socrates and Strepsiades:—Soc. There's another thing you ought to learn about proper names, and that is to distinguish masculine from feminine.—Str. But I know which are feminine, trust me.—Soc. Well?—Str. Lysilla, Philinna, Cleitagora, Demetria (684).—Soc. And masculine names?—Str. There's thousands; Philoxenus, Melesias, Amynias (686).—Soc. But they're not masculine, you bad boy.—Str. Not masculine enough?—Soc. Not a bit masculine; how would you call Amynias if you saw him?—Str. Call him? why, like this; Hi, Amynia! (691).—Soc. D'ye see? That's a woman's name.[2]—Str. Quite right too; she won't join up.

Scholiast *on the passage*: (684) These were harlots.—(686) These are satirised for effeminacy.[3]—(691) The poet satirises the man by playing with the ending of the name.

The Same *Frogs*: Dionysus and Aeschylus:—Yes, by the Gods; I've lain awake many a long hour of the night trying to make out what sort of bird the tawny horse-cock was.—A. It was a ship's figure-head, you silly dolt.—D. Why, I thought it was Eryxis son of Philoxenus.

[1] the identification of the gourmet son of Eryxis with the author of the *Banquet* is uncertain [2] the vocative of such masculine names is identical with the corresponding nominative feminine [3] cf. Ar. *Vesp.* 81 and Sch.

Sch. *ad loc.* οὗτος γὰρ ὡς ἄμορφος καὶ ἀηδὴς διαβάλλεται.

Plut. *Q. Conv.* 4. 4. 2 [εἰ ἡ θάλασσα τῆς γῆς εὐοψοτέρα]· καίτοι φαρμάκων δυνάμεως ὁ ἰατρικώτατος ἄριστος κριτὴς καὶ μελῶν ἀρετῆς ὁ φιλομουσότατος, οὐκοῦν καὶ ἀρετῆς ὄψων ὁ φιλοψότατος· οὐ γὰρ Πυθαγόρᾳ γε τούτων οὐδὲ Ξενοκράτει διαιτητῇ χρηστέον, Ἀνταγόρᾳ δὲ τῷ ποιητῇ καὶ Φιλοξένῳ τῷ Ἐρύξιδος καὶ τῷ ζωγράφῳ Ἀνδροκύδει.

Ibid. *Aud. Poet.* 1 εἰ μὲν ὡς Φιλόξενος ὁ ποιητὴς ἔλεγεν, τῶν κρεῶν τὰ μὴ κρέα ἥδιστά ἐστι καὶ τῶν ἰχθύων οἱ μὴ ἰχθύες . . .

Ath. 5. 220 a πεφύκασι δ' οἱ πλεῖστοι τῶν φιλοσόφων τῶν κωμικῶν κακήγοροι μᾶλλον εἶναι, εἴ γε καὶ Αἰσχίνης ὁ Σωκρατικὸς ἐν μὲν τῷ Τηλαυγεῖ . . . ὁ δὲ Καλλίας αὐτοῦ περιέχει τὴν τοῦ Καλλίου πρὸς τὸν πατέρα διαφορὰν καὶ τὴν Προδίκου καὶ Ἀναξαγόρου τῶν σοφιστῶν διαμώκησιν. λέγει γὰρ ὡς ὁ μὲν Πρόδικος Θηραμένην μαθητὴν ἀπετέλεσεν, ὁ δ' ἕτερος Φιλόξενον τὸν Ἐρύξιδος καὶ Ἀριφράδην τὸν ἀδελφὸν Ἀριγνώτου τοῦ κιθαρῳδοῦ, θέλων ἀπὸ τῆς τῶν δηλωθέντων μοχθηρίας καὶ περὶ τὰ φαῦλα λιχνείας ἐμφανίσαι τὴν τῶν παιδευσάντων διδασκαλίαν.

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[1] son or father of this P.; 'Eryxis of the deme of Cephisia' occurs in a 5th-Cent. inscription, *I. G.* i. 338. 1. 6 [2] stories follow illustrating Antagoras' and Androcydes' love of fish; Philoxenus' reputation was apparently such as to need no further comment [3] the Greek is perhaps

Scholiast *on the passage*: Eryxis is satirised because he was ill-shapen and did not know how to behave himself.[1]

Plutarch *Dinner-Table Problems* [whether the greater delicacies come from the sea or the land]: Yet the best judge of the properties of a drug is to be found in the greatest physician, and of the artistic value of a musical performance in the greatest connoisseur of music, and so the best critic of a delicacy is the greatest gourmet. In such matters as these we must not seek the decision of Pythagoras or Xenocrates, but of Antagoras the poet, of Philoxenus son of Eryxis, and of the painter Androcydes.[2]

The Same *How the Young should hear Poetry*: If, as the poet Philoxenus said, the best of meat is not meat and the best of fish not fish . . .[3]

Athenaeus *Doctors at Dinner*: Most of the philosophers have a better claim to be called slanderers than the comic poets. Take Aeschines the pupil of Socrates, in his book *Telauges* . . . and his *Callias* not only has an account of the quarrel between Callias and his father, but contains gibes at the sophists Prodicus and Anaxagoras. For he declares that Prodicus finished the education of Theramenes, and the other that of Philoxenus son of Eryxis and Ariphrades brother of Arignotus the singer to the lyre, intending the reader to infer the nature of this education from the gluttony and general depravity of the pupils.

metrical (trochaic); if so, Plut. quotes from a poem, perh. from the *Banquet* (see below p. 361)

Ibid. 1. 6 b [π. ὀψοφαγίας]· Θεόφιλος δέ φησιν· ‘Οὐχ ὥσπερ Φιλόξενον τὸν Ἐρύξιδος· ἐκεῖνος γάρ, ὡς ἔοικεν, ἐπιμεμφόμενος τὴν φύσιν εἰς τὴν ἀπόλαυσιν ηὔξατό ποτε γεράνου τὴν φάρυγγα σχεῖν.’

Ibid. 1. 6 d [π. τοῦ αὐτοῦ]· ἄλλοι δὲ φίλιχθυν τὸν Φιλόξενόν φασιν· Ἀριστοτέλης δὲ φιλόδειπνον ἁπλῶς, ὃς καὶ γράφει που ταῦτα· ‘Δημηγοροῦντες ἐν τοῖς ὄχλοις κατατρίβουσιν ὅλην τὴν ἡμέραν ἐν τοῖς θαύμασι καὶ πρὸς τοὺς ἐκ Φάσιδος ἢ Βορυσθένους καταπλέοντας, ἀνεγνωκότες οὐδὲν πλὴν εἰ τὸ Φιλοξένου Δεῖπνον οὐχ ὅλον.’ Φαινίας δέ φησιν ὅτι Φιλόξενος ὁ Κυθήριος ποιητής κτλ.

Ath. 1. 4 b [π. ἀναγραφὰς δείπνων]· τοῦ Φιλοξένου δὲ τοῦ Λευκαδίου Δείπνου Πλάτων ὁ κωμῳδιοποιὸς μέμνηται (ἐν Φάωνι [1])·

A. . . . . ἐγὼ δ' <ὢν> [2] ἐνθάδ' ἐν τῇ 'ρημίᾳ
τουτὶ διελθεῖν βούλομαι τὸ βιβλίον
πρὸς ἐμαυτόν.—B. ἔστι δ', ἀντιβολῶ σε, τοῦτο τί;
A. Φιλοξένου καινή τις ὀψαρτυσία.
B. ἐπίδειξον αὐτὴν ἥτις ἔστ'.—A. ἄκουε δή.
6 ‘ἄρξομαι ἐκ βολβοῖο τελευτήσω δ' ἐπὶ θύννον’.
B. ἐπὶ θύννον; οὐκοῦν τῆς τελευταίας [3] πολὺ κράτιστον ἐνταῦθά γε [4] τετάχθαι τάξεως.

[1] from Ath. 7. 325 a, where ll. 9–10 are quoted without mention of Philox. [2] Pors. [3] Cas: mss τελευτῆς [4] mss omit γε

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[1] Wil. Theophrastus [2] cf. Arist. *Prob.* 28. 7. 950 a,

The Same [on gluttony]: To quote Theophilus,[1] 'Unlike Philoxenus son of Eryxis, who is said to have blamed Nature and wished that he had had the neck of a crane so as to have the greater pleasure in eating.'[2]

The Same [on the same subject]: Other authorities vouch for Philoxenus' weakness for fish; Aristotle, more broadly, speaks to his love of his dinner, where he says: 'They spend the whole day holding forth to chance audiences at the puppet-shows or to travellers just arrived from Phasis or the Borysthenes, though they have never read anything but Philoxenus' *Banquet*, and indeed have never finished that.' According to Phaenias, the poet Philoxenus of Cythera, etc.[3]

Athenaeus *Doctors at Dinner* [on descriptions of banquets]: Plato the comic poet speaks of the *Banquet* of Philoxenus the Leucadian[4] thus:—'A. While I am here in the wilds I am going to read myself this book.—B. Why, what on earth is that?—A. A new cookery-book by Philoxenus.—B. Give me a sample of it.—A. Well, listen: 'With onion I'll begin, with tunny end.'—B. With tunny? Then in that country it's a real advantage to be last in the

*Eud. Eth.* 3. 2. 1231 a, *Nic. Eth.* 3. 13. 1118 a, Eust. 1817. 25 ('not the neck of a crane . . . but a gullet three cubits long') [3] see p. 382 [4] it will be seen that the identification of the author of this famous poem (p. 348) with the son of Eryxis, and of him with 'the Leucadian,' is not certain; Ath. 4. 146 f. (p. 348) hesitates between the Leucadian and the Cytherian as its author, but its style belies the latter; Eust. 1283. 31, who quotes δέμας (10) and νεύρων ἐπιήρανος (7 b) as Plato's with no mention of Philox., evidently regarded Plato's apparent citations as a parody of the famous poem, as on other grounds they prob. are

A. ‘βολβοὺς μὲν σποδιᾷ δαμάσας καταχύσματι δεύσας
ὡς πλείστους διάτρωγε· τὸ γὰρ δέμας ἀνέρος ὀρθοῖ.[1]
καὶ τάδε μὲν δὴ ταῦτα· θαλάσσης δ' ἐς τέκν' ἄπειμι.’

εἶτα μετὰ μικρόν·

‘οὐδὲ λοπὰς κακόν ἐστιν· ἀτὰρ τὸ τάγηνον ἄμεινον·’[2]

καὶ μετ' ὀλίγα·

‘ὀρφὼν αἰολίαν συνόδοντά τε καρχαρίαν τε
μὴ τέμνειν, μή σοι νέμεσις θεόθεν καταπνεύσῃ,
ἀλλ' ὅλον ὀπτήσας παράθες· πολλὸν γὰρ ἄμεινον.
πουλύποδος πλεκτὴ δ', ἢν πιλήσῃς[3] κατὰ καιρόν,
ἑφθὴ τῆς ὀπτῆς, ἢν ᾖ μείζων, πολὺ κρείττων,
ἢν ὀπταὶ δὲ δύ' ὦσ', ἑφθῇ κλαίειν ἀγόρευε.[4]
τρίγλη δ' οὐκ ἐθέλει νεύρων ἐπιήρανος εἶναι·
παρθένου Ἀρτέμιδος γὰρ ἔφυ καὶ στύματα μισεῖ.
σκορπίος αὖ —— B. παίσειέ γέ σου τὸν πρωκτὸν ὑπελθών.’

ἀπὸ τούτου τοῦ Φιλοξένου καὶ Φιλοξένειοί τινες πλακοῦντες ὠνομάσθησαν. περὶ τούτου Χρύσιππός φησιν· ‘Ἐγὼ κατέχω τινὰ ὀψοφάγον ἐπὶ

row.[1]—A. ‘Onions with coals made tame, with sauce bedewed, Munch thou and munch; ’twill rouse the man in thee; Enough of that; I’ll seek the ocean’s brood.’ And a little further—‘Though good the dish, better the frying-pan.’ And after a little—‘Bass, sea-trout, pipe-fish, blue-shark, cut these not, Or Nemesis will blow on thee from heaven; Nay, fry and serve them whole; ’tis far the best. And arm of cuttle, an thou beat it well, If it be great, is better boiled than fried; Yet boil a pair; then bid the fried go hang. Red mullet will not serve thy purpose now; Born of Maid Artemis he’s cold for love. A scorpion now—— B. Shall sting you on the rump.’ This is the Philoxenus that gave his name to the Philoxenean cakes, of whom Chrysippus says, ‘I remember a gourmet who so far departed

[1] met. from soldiers drilling?

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[1] Dind: mss δ. ἀνορθοῖ [2] mss add *οἶμαι* [3] Mein: mss *ἂν ἐπιλήψῃ* [4] Kock: mss *ἀγορεύω*

τοσοῦτον ἐκπεπτωκότα τοῦ μὴ ἐντρέπεσθαι τοὺς πλησίον ἐπὶ τοῖς γινομένοις ὥστε φανερῶς ἐν τοῖς βαλανείοις τήν τε χεῖρα συνεθίζειν πρὸς τὰ θερμὰ καθιέντα εἰς ὕδωρ θερμὸν καὶ τὸ στόμα ἀναγαργαριζόμενον θερμῷ, ὅπως δηλονότι ἐν τοῖς θερμοῖς δυσκίνητος ᾖ. ἔφασαν γὰρ αὐτὸν καὶ τοὺς ὀψοποιοῦντας ὑποποιεῖσθαι, ἵνα θερμότατα παρατιθῶσι καὶ μόνος καταναλίσκῃ αὐτὸς τῶν λοιπῶν συνακολουθεῖν μὴ δυναμένων.' τὰ δ' αὐτὰ καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἱστοροῦσι.

## ΦΙΛΟΞΕΝΟΥ ΤΟΥ ΛΕΥΚΑΔΙΟΥ ΔΙΘΥΡΑΜΒΩΝ

### 1–5 Δεῖπνον

Ath. 15. 685 d [π. στεφάνων]· Φιλόξενος δὲ ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ Δείπνῳ ἀρχὴν ποιεῖται τὸν στέφανον τῆς εὐωχίας οὑτωσὶ λέγων·

κατὰ χειρὸς
δ' ἤλυθ' ὕδωρ· ἁπαλὸς
παιδίσκος ἐν ἀργυρέᾳ
προχόῳ φέρων ἐπέχευεν·
εἶτ' ἔφερε στέφανον
λεπτᾶς ἀπὸ μυρτίδος[1] εὐ-
γνήτων κλάδων δισύναπτον.

### 2

Ibid. 4. 146 f [π. δείπνων]· Φιλόξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ—εἴπερ τούτου καὶ ὁ κωμῳδιοποιὸς Πλάτων

[1] Grotef: mss στεφανολεπτας ἀ. μυρτίδων

from the rule of consideration for one's neighbours as openly to put his hand into the hot water at the baths and rinse his mouth out, so that by inuring both hand and mouth to heat he might the more readily tackle hot food. For it was said of him that he would suborn the cooks at a dinner to serve the food extremely hot, so that he might despatch the whole of a dish while his neighbours were perforce waiting for it to cool.' The same tale is told of Philoxenus of Cythera.[1]

See also Plut. *Lat. Viv.* 1, *De Amore* 1, Ael. *V. H.* 10. 9.

## THE DITHYRAMBS OF PHILOXENUS OF LEUCAS[2]

### 1–5 The Banquet

Athenaeus *Doctors at Dinner* [on wreaths] The dithyramb-writer Philoxenus in the work called *The Banquet* makes the wreath the beginning of his feast, thus:

Then came water for the hands. A dainty child bore it round in a silver ewer and poured it over them, and then brought a wreath that was double-woven from thriving sprigs of the delicate myrtle.

2

The Same [on banquets]: Philoxenus of Cythera in the work called *The Banquet*—if indeed it is he and not Philoxenus of Leucas whom the comic poet Plato mentions in the

[1] the confusion between the P.'s obviously began early
[2] identification with the son of Eryxis uncertain

*ἐν τῷ Φάωνι ἐμνήσθη καὶ μὴ τοῦ Λευκαδίου Φιλοξένου—τοιαύτην ἐκτίθεται παρασκευὴν δείπνου·*

εἰς δ' ἔφερον διπλόοι
παῖδες λιπαρῶπα τράπεζαν
ἄμμι, ἑτέραν δ' ἑτέροις
ἄλλοις δ' ἑτέραν[1] μέχρις οὗ πλήρωσαν οἶκον·
ταὶ δὲ πρὸς ὑψιλύχνους ἔστιλβον αὐγὰς
εὐστέφανοι λεκάναις[2]
παροψίσι τ' ὀξυβάφων τε
πλήθεϊ[3] σύν τε χλιδῶσαι
παντοδαποῖσι τέχνας
εὑρήμασι πρὸς βιοτάν,
ψυχᾶς δελεασματίοισι.
πάρφερον ἐν κανέοις
μάζας χιονόχροας ἄλλοι,
<τοῖς> δ' ἔπι[4] πρῶτα παρῆλθ'
οὐ κάκκαβος, ὦ φιλοτᾶς,
ἀλλ' ἁλοπαγὲς <πλάτος ἄλλο> γᾶς μέγιστον[5]
παντοπίθον λιπαράν τ' ἔχ'
ἔγχελυν ἄντιν' ἀρίσταν,
γόγγρον ὄων ἐμέταν,[6]
πλῆρες θεοτερπές· ἐπ' αὐτῷ
δ' ἄλλο παρῆλθε τόσον
βατὶς δ' ἐνέης[7] ἰσόκυκλος.
μικρὰ δὲ κακκάβι' ᾗς
ἔχοντα τὸ μὲν γαλεοῦ τι,
ναρκίον ἄλλο, <λο>π<άς τ'> ἄρ'
ᾗς ἑτέρα <τακερᾶν>
πιαῖν' ἀπὸ τευθιάδων[8]

*Phaon*[1]—describes the provision made for a feast in the following terms:

In came pairs of lads with shining-faced tables,[2] one for these of us, another for those, till the house was full. And each table glistened in the rays of lofty lamps, crowned thick as they were with dish and side-dish and a concourse of platters, luxuriant all with the manifold inventions of the art of good living, baits of the soul. Others meanwhile brought baskets of snow-complexioned loaves, and for the first course came no tureen, my sweet sir, but a nail-studded charger,[3] the greatest in the world, was laden with the finest imaginable, irresistible, gleaming, eel, a conger to wit, vomiting sorb-apples, a dish for a God![4] and yet on its heels came another as large, and a turbot thereon great as a cart-wheel. And little tureens there were too, the one of shark cutlets, the other of ray, aye and another dish there was teeming with tender squid

[1] see p. 344 [2] cf. Eust. 1388. 64 (Φιλόξ.) [3] *lit.* width: *or* tray or dish? cf. Inscr. Phoc. ap. Collitz *Gr. Dialektinschr.* 1555. b. 16 ἀποτεισάτω ἀργυρίου πλάτη ἑβδομήκοντα where it seems to be a coin or its equivalent [4] cf. Matr. 36 (*Corp. Poesis Ep. Gr. Ludibundae* Brandt) ἐρικυδέα γόγγρον, | κείμενον ἐν λοπάδεσσ'· ὁ δ' ἐπ' ἐννέα κεῖτο τραπέζας

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[1] mss ἕτεροι ἄλλοι δ' ἑτ. [2] *B*: mss ἐστέφανοι λαχάνοις [3] Kai(bel): mss ὀξ. πλήρεις [4] Hart.-*B*: mss ἄλλοι δ' ἐπεί [5] Kai.-*E*: mss ἀλλ' ἀλλοπλατεῖς τὸ μ. (τό correction of τᾶς corruption of γᾶς) [6] *E*: mss πάντ' ἔπαθεν λιπαροντες εγχελεατινες ἀριστον γογγροιτοιωνητεμων [7] *B*: mss βαστισνεην [8] *B-E*: mss ἄλλου παρῆς ἑτερον πίων απὸ τευθιάδα

*καὶ σηπιοπουλυποδείων*
*<τῶν> ἁπαλοπλοκάμων.*[1]
*θερμὸς μετὰ ταῦτα παρῆλθον*
*ἰσοτράπεζος ὅλος*
*νῆστις*[2] *συνόδων πυρὸς <ὅσσον*
*κὴ>πὶ βᾰθμοῖς <ἄτμὸν>*[3] *ἀτμί-*
*ζων ἔτι, τῷ δ' ἔπι βυσταὶ*[4]
*τευθίδες, ὦ φίλε, κἀξανθισμέναι κα-*
*ρῖδες αἱ κυφαὶ παρῆλθον·*[5]
*θρυμματίδες δ' ἐπὶ ταύταις*
*εὐπέταλοι χλοεραί τ'*
*ἠδ' ἁδυφάραγγες <ἔης>,*[6]
*καὶ πυριδίων*[7] *στεγαναὶ*
*φυσταὶ*[8] *μέγαθος κατὰ κακ-*
*κάβου γλυκυοξέες, οἷος*[9]
*ὀμφαλὸς θοίνας καλεῖται*
*πάρ γ' ἐμὶν καὶ τίν, σαφ' οἶδα.*[10]
*ἐς τάδε,*[11] *ναὶ μὰ θεούς,*
*ὑπερμεγαθές τι δέμας*
*θύννου*[12] *μόλεν ὀπτὸν ἐκεῖσε*
*θερμόν, ὅθι*[13] *γλυφίσιν*
*τετμήαται εὐθὺς ἀπ' αὐτᾶς*
*ἃς ὑπογαστριδίας*[14]
*διανεκέως ἐπαμύνειν*
*εἴπερ ἐμίν τε μέλοι*
*καὶ τὶν*[15] *μάλα κεν κεχαροίμεθ'·*
*ἀλλ' ὅθεν ἐλλίπομεν*[16]
*θοίνα παρέης, ἅ τ' ἀπαλ-*
*λάξαι*[17] *δυνάτ' ἐγκρατέως*
*ἔγωγε, κεἰ οὔ κε λέγοι <τις>,*[18]
*πάνθ' ἃ παρῆς ἐτύμως*
*ἄμμιν, παρέπαισε δὲ τοὐμὸν*[19]

and soft-tressed sepia. Hot after these came wide as a table an even-toothed mullet, still smoking as if it had never left the stove,[1] and, as stuffing thereto,[2] squids, my boy, and hump-backed prawns baked brown.[3] Next those sweetly-pitted[4] simnels all flower-dight and yellow, and crisp sweet-and-bitter[5] wheaten rolls big as pannikins—such as make the main part, for sure, of a feast at your house or mine!

Yet to these, by the Gods, came an enormous broiled tunny, came hot to the place where the knives straightway sliced from it such undercuts[6] as, were it mine and thine to make a clean end of,[7] we should think ourselves lucky indeed! But to resume, the feast was spread, and what may be despatched without exceeding,[8] that will I,[9] albeit no man could tell truly all that was before us, and my

[1] *lit.* the threshold of the fire; cf. Matr. 82 [2] cf. the sorb-apples above [3] cf. Matr. 64 [4] cf. Eubul. 2. 191. 11. K [5] some kind of flavouring, cf. *γλυκύπικρος* [6] *i.e.* *ὑπογαστριδίας* (*sc.* *μερίδας*) *ἅς* [7] the Gk. is 'ward off,' apparently a colloquial use, cf. *ἀπαλλάττειν* below [8] he takes his metaphor from his tale [9] supplying *ἀπαλλάξω*

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[1] *B*: mss *σηπίου πολυποδίων ἁπ.* [2] Schweigh: mss *μνήστης* [3] *E*: mss *πυρὸς ἐπὶ βαθμούς* [4] *M*(eincke)-*E*. mss *ἀτμ. ἐπὶ τῷ δ' ἐπίπυσται* [5] Dind.-M-*B*-Jac: mss *φίλαι καὶ ξανθαὶ μελικαρίδες αἱ κοῦφαι* [6] Mus.-*E*: mss *τε δηφαρυγες, τε ἡδυ φαρ.* (Knox *ἰδεῖν φάραγγες*) [7] Knox: mss *πυριων τε* [8] Schmidt: mss *στεγναι βύσται* [9] Schmidt-*E*: mss *κακὰ κακκάβου γλυκυου ὀξιος* [10] Koenen-*M*-Jac: mss *παραγεμιν καπινσαφυοιδα* [11] *E*: mss *ἐσταδέ, εὐσταδέ* [12] *B*: mss *τίθεμος θυγμοῦ* [13] *E*: mss *ἐκεῖθεν θερμὸν ὅθεν* [14] *B*-Kai.-*E*: mss *γλυφὶς τέτμενον εὐθὺ ἐπ' αὐτὰς τὰς ὑπογαστρίδας* [15] *B*: mss *διανεκέος επαμυνε πεμιντε μ. κ. τιν* [16] *B*: mss *οὐθὲν ἐλλείπομεν* [17] *E*: mss *ὅτε παλάξαι* [18] *B*-*E*: mss *ἐπ.κρ. ἔγ. ετικοῦ καὶ λέγοι* [19] Kai.-*M*-*B*-*E*: mss *πάντα* and *ὕμμιν παρέπεσαι δὲ θερμόν*

σπλάγχνον· ἔπειτα δὲ νῆστις
δέλφακος οἰκετικᾶς
καὶ νῶτος ἐσῆλθε [1] καὶ ὀσφὺς
καὶ μινυρίγματα θερμά·
καὶ κεφάλαιον ὅλον
διάπτυχες ἑφθὸν ἀπερκτευ-
θηλογαλακτοτρόφου [2]
πνικτᾶς ἐρίφου παρέθηκαν,
εἶτα διέφθ' ἀκροκώ-
λια σχελίδας τε μετ' αὐτῶν
λευκοφορινοχρόους,
ῥύγχη, 'γκεφάλαια, πόδας τε
χναυμάτιόν τε σεσιλ-
φιωμένον· [3] ἑφθά τ' ἔπειτα
κὤπτ' [4] ἐρίφων τε καὶ ἀρνῶν·
ταῦθ' ὕπερ ὠμόκρεως [5] χορδὰ γλυκίστα
μιξεριφαρνογενής [6]
ἂν δὴ φιλέοντι θεοί·
τοῦτ', ὦ φιλοτᾶς, <σύ γ' ἄδην> [7]
ἔσθοις κε· [8] λαγῷα δ' ἔπειτ'
ἀλεκτρυόνων τε νεοσσοί,
θερμά τε πολλὰ χύδαν
ἤδη παρεβάλλετο περ-
δίκων τε φασσέων τε, [9]
καὶ μαλακοπτυχέων
ἄρτων· ὁμοσύζυγα δὲ ξανθόν τ' ἐπεισῆλ-
θεν μέλι καὶ γάλα σύμ-
πακτον τό κε [10] τυρὸν ἅπας τις
ἦμεν ἔφασχ' ἁπαλόν,
κἠγὼν ἐφάμαν. ὅτε δ' ἤδη
βρωτύος ἠδὲ ποτᾶτος
ἐς κόρον ἦμεν ἑταῖροι [11]

heart doth falter. Then came hot the back, loin, chitterlings, and what not,[1] of a stall-fed porker, and, boiled whole and split, the head of a thorough-milk-fattened cosset kid[2] killed by strangling,[3] and then with the whiteskin-faced sides their well-boiled etceteras,[4] snouts, brains, pettitoes, and all the titbits cooked with fennel. Next cutlets boiled or roast of kid and lamb,[5] and to them the luscious raw sausage, mixed offspring of the same, such fare indeed as the Gods love—aye, there's a dish you would eat your fill of, sweet sir! And then chickens and jugged hare, and piping dishes galore of partridge and of pigeon, and with them soft-bosomed loaves. And cheek by jowl with these came yellow honey, and clotted cream so thick that any man would say—and say it I did—it was tender cheese. So now when we comrades had more than enough both of victuals and of drink, the servants removed

[1] the Gk. is 'warblings,' evidently the colloquial name for part of a pig [2] *ἄπερκτος* shut-off, stall-fed (cf. Aesch. *ἄφερκτος*), *εὔθηλος* well plied with milk [3] to keep the blood in it [4] *lit.* limb-ends [5] boiled and roast lamb are still commonly served (as separate courses) in the same meal in Greece

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[1] *B*: mss *νώτιος εἴληφε* [2] Kai.-*E*: mss *ἀπερπευθηνος ἀλεκτοτρόφου* [3] Dobr. (but *κεφάλαια*): mss *ρ. καὶ κεφαλαὶ αποδος τεχναματι ὄντες ἐσιλφιωμένον* [4] *E* (following Knox's suggestion to expel *κρέα*): mss *κρέα ὀπτὰ ἄλλ'* [5] *B-E*: mss *αθυπερωμακαρός* [6] *B*: mss *γλυκὺς ταμ ξι ι.* [7] *E*: *ἐσαεί* would give hiatus: or *προφρόνως*? [8] *B*: mss *καί* [9] transp. *E*: mss *περδ. φασ. τε χύδ. ἤδη δὲ παρεβ. θερ. πολ.* [10] Dind: mss *καί* [11] Schw: mss *ἕτ. ἴμεν*

τῆνα μὲν ἐξαπάειρον[1]
δμῶες, ἔπειτα δὲ παῖδες
νίπτρ' ἔδοσαν κατὰ χειρῶν,[2]
σμάμασιν ἰρινομίκτοις
χλιεροθαλπὲς ὕδωρ ἐπεγχέοντες
τόσσον ὅσον<τις> ἔχρῃζ,'[3]
ἔκτριμμά τε λαμπρὸν <ἑκάστῳ>
σινδονυφὲς[4] δίδοσαν
καὶ χριμάτι'[5] ἀμβροσίοδμα
καὶ στεφάνους ἰοθαλέας . . .

3

Ath. 14. 642 f ἐπεὶ δὲ καὶ ὁ Κυθήριος Φιλόξενος ἐν τῷ Δείπνῳ δευτέρων τραπεζῶν μνημονεύων πολλὰ καὶ τῶν ἡμῖν παρακειμένων ὠνόμασεν, φέρε καὶ τούτων ἀπομνημονεύσωμεν·

τᾶς[6] δὲ δὴ πρόσθεν μολούσας
<τὰς>[7] λιπαραυγεῖς[8] πορθμίδας
πολλῶν ἀγαθῶν πάλιν εἴσφερον[9] γεμούσας,
τὰς ἐφήμεροι καλέοντι δευτέρας[10] τραπέζας,
ἀθάνατοι δέ τ' Ἀμαλθείας κέρας·
ταῖς δ' ἐν μέσαισιν[11] ἐγκαθιδρύ-
θη μέγα χάρμα βροτοῖς
λευκὸς μυελὸς γλαγερός,[12]
λεπτοῖς ἀράχνας ἐναλιγκίοισι πέπλοις
συγκαλύπτων[13] ὄψιν αἰσχύ-
νας ὕπο μὴ κατίδῃ <τις>[14]
πῶϋ <τὸ> μαλογενὲς λιπόντ' ἀνάγκᾳ[15]

[1] *B*: mss ἐξεπαείρεον [2] cf. Ath. 4. 156 e; here this citation ends, but ll. 92–102 are quoted by Ath. 9. 409 e [3] *B*: mss ἔχρηζεν [4] *E*: mss λαμπρὰ σινδονυφῆ [5] *E*: mss χρίματ' [6] *E* sc. τραπέζας: for μολ. 'gone' cf. *Od.* 17. 190: mss τάς [7] *E* [8] as this word involves the only resolved foot in the poem, it is perh. corrupt (λιναυγεῖς?)

what was left, and then lads gave washing for the hands, pouring on them, with orris-mingled soap, soft warm water as plenty as any man wished, and then gave each a damask linen napkin[1] and an unguent ambrosia-sweet and a garland of fresh violets . . .[2]

### 3

Athenaeus *Doctors at Dinner*: And since Philoxenus of Cythera, too, in his *Banquet*, speaking of 'second tables' (or dessert) has mentioned many of the delicacies now lying before us, let us quote his words:

The first tables now being gone,[3] they brought in those bright and shining ferryboats with many good things fraught, called by mortal men the second tables, and by the immortal Gods the horn of Amalthea;[4] and in the midst thereof was builded a great joy to man, that white milky marrow, to wit, that hideth her face in a fine cobweb-like veil, for shame lest we see she hath perforce left the goat-born

[1] cf. Eust. 1887. 50 ('P. of Cythera') [2] here, where the citation ends, followed a description of, or ref. to, the pouring of the libation; the rest follows below [3] the tops of the tables—one to every three guests—were movable [4] the cornucopia or horn of plenty

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[9] *M*: mss εἰσεφ. [10] *B–E*: mss ἐφημέριοι κ. νῦν (corr. of β′?) τρ. [11] mss σταῖσι δ' ἐν μέσαις [12] Kai: mss γλυκερός [13] Cas: ms -τον [14] Cas. [15] *E* (τό suppl. *K*): mss μηλογ. π. λιπὼν ταῖς ἀνάγκαις

*ξηρὸν ἐν ξηραῖς*[1] *'Ἀρισταί-*
*ου μελιρρύτοισι*[2] *παγαῖς·*
*τῷ δ' ὄνομ' ἦς † ἄμυλος.†*[3]
*χερσὶ δ' <ἄρ' οὐκ> ἐπέθεντο*
*<τὸ> στόμιον μαλεραῖς*
*ἀνδεξαμέναις*[4] *ὅτι κα*[5]
*διδῷ τις, ἃ Ζανὸς καλέοντι*
*τρώγματ,' ἐπεί γ' ἐπένειμαν*[6]
*ἐγκατακνακομιγὲς πεφρυγμένον*
*πυροβρομολευκερεβινθ-*
*ακανθιδομικριτριᾱδυ-*
*βρωματοπανταναμικτον*
*ἄμπυκι καριδίᾳ·*
*στιχὰς*[7] *παρεγίνετο τούτοις*
*σταιτινοκογχομαγὴς*[8]
*† ⏑ – ⏑ ⏑ το † ζεσελαιο-*
*ξανθεπιπαγκαπυρ<ωτ>ὸς*[9]
*χοιρινίς,*[10] *ἀδέα δ' εὐ-*
*κύκλωτ' ὀπόφωκτ' ἀνᾰριθμα*[11]
*καὶ μελίπακτα τετυγμέν'*
*ἄφθονα σασαμόφωκτα*[12]
*τυρακίνας τε γαλακτι-*
*καιμελισυγκατάφυρτος*[13]
*ἠδ'*[14] *ἄμυλος πλαθανίτας·*[15]
*σασαμοτυροπαγῆ*[16] *δὲ*
*καὶ ζεσελαιοπαγῆ*
*πλατύνετο*[17] *σασαμόπαστα*
*πέμματα, κᾇτ' ἐρέβινθοι*
*κνακομιγεῖς*[18] *ἁπαλαῖς θάλλοντες ὤ̈αις,*[19]

[1] *M*: mss *-οῖς*  [2] *M*: mss *παλιρ.*  [3] *τῷ M*: mss *τό*: *πυριατᾳ*?: clearly we want a beestings-pudding and another syllable  [4] *E*: mss *χερσὶν δ' ἐπίθεντο στ. μ. τὰν δεξαμένην*

flock dry 'mid the dry honey-fountains of Aristaeus —and men knew it as beestings-pudding.[1] And the guests put no bridle on the ravening hands that took all that was given; and the name thereof[2] is the dessert of Zeus. For they dealt round deep-mingled[3] with saffron, roast wheaten-oaten-samphire-chickpease-thistletop[4]-petticake-sweetmeat-allmix with its waxen rim; row for row beside this[5] was lentilpod-doughkned oil-boiled-yellow-parched piggicake, sweet round fennel-cakes past number, and honey-mixed sesame-biscuits ready all in profusion, with a milk-and-honey-made cheesebread and a fine-flour platterbread; broadcast also were cheese-and-sesame-made cakes and oil-boiled sesame-sprinkled cakes, aye, and saffron-mingled chickpeas luxuriant

[1] the last word is doubtful, but the ref. must be to the skin on the surface of a beestings-pudding, which is made by depriving the young of the first milk after yeaning; the 'fountains of Aristaeus,' patron-God of farmers, are the goat's udders: this sort of passage doubtless has its connexion with the after-dinner games of *εἰκασίαι* or likenesses, and *γρῖφοι* or riddles [2] *i.e.* one might well call it [3] *ἐγκατα-* the prepositions [4] said to be eaten still by Scotch children; *or perh.* groundsel (*ἠριγέρων*), classed as a wild potherb by Theophr. *H.P.* 7. 7. 1 [5] pl. because in slices (cf. *ἐπένειμαν* above), one to each guest

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[5] *M*: mss *καί* [6] *E*: mss *ἐπεὶ τ'* (*ἔπειτ'*) *ἐπένειμεν* [7] *E* (for *ἴτρια* 'cakes' cf. Anacr. 18 and for form of adj. *κᾱρίδιος* cf. *γαστριδία* (*sc.* *μερίς*) above and *ἐπιτυμβίδιος*), *στιχάς* adv. like *ἀγκάς*: mss *-ερεβινθοακανθουμικριτο-* (*-μικτριτο-*, *-μικτριτυ-*) and *κηροιδηστίχας* [8] *M* (correct the quantity in L. and S.): mss *ταιτινοκογχομανής* [9] suppl. Hart. [10] elsewh. called *χοιρίνᾱς* [11] *M*: mss *αδεαδε κυκλωτα ομοφλωκτα* [12] Schw.–*M*: mss *ἀφθόνας ἀσαμόφλωκτα* [13] *M–E* as one word [14] *E*: mss *ης* [15] *M*: mss *πλατανις* [16] Schmidt: mss *σασαμορυτοπαγη* [17] *M*: mss *πλατυντο* [18] *M*–Diehl: mss *καὶ τερεβινθοκνακοσυμμιγεις* [19] *E*: mss *ἐν ὥραις*

οἶά[1] τ' ἀμυγδαλίδες <τε>
τᾶν μαλακοφλοΐδων[2]
<ἐτάτ>τετο,[3] τρωκτά τε παισὶν
ἀδυεδῆ[4] κάρυ', ἄλλα θ'
ὅσσα πρέπει παρὰ θοίναν
ὀλβιόπλουτον <ἔμεν.>[5]
πόσις δ' ἐπεραίνετο κότ-
ταβοί τε λόγοι τ' ἐπὶ κοινᾶς,
ἔνθα τι καινὸν[6] ἐλέχθη
κομψὸν ἀθυρμάτιον
καὶ θαύμασαν αὔτ' ἐπί τ' ᾔνησαν[7] . . .

## 4

Ath. 11. 476 e [π. κερατίνων ποτηρίων]· καὶ Φιλόξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ φησίν·

πίνετο νεκτάρεον πόμ'[8]
ἐν χρυσέαις προτομαῖς
καλῶν κεράων,[9] ἐβρέχοντο
δ' οὐ κατὰ μικρόν[10] . . .

## 5

Ibid. 487 a [π. μετανίπτρου]· Φιλόξενος δὲ ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ Δείπνῳ μετὰ τὸ ἀπονίψασθαι τὰς χεῖρας προπίνων τινί φησι·

[1] *E*: mss ᾠά, but eggs are out of place in a list of nuts and seeds [2] *B* (τε suppl. *M*): mss μαλακόφλοια ὧν [3] *E* [4] so Fiorillo, but the compd. is strangely formed if it comes from ἔδομαι and not ἕδος: mss αδυιδη [5] *B* [6] Dalecamp: mss κηνον [7] *B*, adding περισσῶς from Pind. *fr.* 216: mss ἔπειτ' ἦν. [8] cf. Luc. *Hermot.* 60 [9] *M–E*: mss τε ἄλλων κεράτων [10] Hart: mss ἔβρεχον δὲ κ. μ.

[1] *i.e.* hairy pods; the ἐρέβινθος of Dioscorides is identified by Sibthorp with *cicer arietinum*, so called from the pod,

in their tender fleeces,[1] sorb-apples, soft-skinned almonds, the delicious walnuts the children [2] love to munch—and all other the cates befitting a banquet that cometh of prosperous wealth.

Ending now was the drinking and the cottabus and the general talk,[3] when some new and witty quip was made which the company all marvelled at and praised the maker . . . .

4

The Same [on cups made of horns]: Moreover Philoxenus of Cythera says in the work entitled *The Banquet*:

The nectar-draught [4] was drunk in the golden forepart of fine horns, nor slow were they in waxing merry.[5]

5

Athenaeus *Doctors at Dinner* [on the cup of wine taken after washing the hands at table]: Compare the dithyramb-writer Philoxenus in the work entitled *The Banquet*, when pledging someone after the washing of the hands:

which not only has a little horn at the end but is oblong and covered with short hairs (*E*) [2] *or* servants, *i.e.* waiters [3] prob. contrasted with individual performances (riddles, recitations and the like) or the toasting of friends in the immediate sequel which is now wholly or partly lost; for a riddle that perh. came here see above, p. 343 [4] prob. a toast (see n. 3) [5] the frag. printed below as 19 of P. of Cythera may belong to this Philoxenus

. . . σὺ δὲ τάνδ'
ἀβακχίωτον[1] εὔδροσον
πλήρη μετανιπτρίδα δέξαι·
πρᾶΰ τί τοι Βρόμιος
γάνος τόδε δοὺς ἐπὶ τέρψιν
πάντας ἄγει[2] . . .

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## ΦΙΛΟΞΕΝΟΥ ΤΟΥ ΚΥΘΗΡΙΟΥ

### Βίος

Suid. Φιλόξενος· Εὐλυτίδου Κυθήριος λυρικός. ἔγραψε Διθυράμβους κδ'· τελευτᾷ δὲ ἐν Ἐφέσῳ. οὗτος ἀνδροποδισθέντων τῶν Κυθήρων ὑπὸ Ἀθηναίων[3] ἠγοράσθη ὑπὸ Ἀγεσύλου τινός, καὶ ὑπ' αὐτοῦ ἐτράφη, καὶ Μύρμηξ ἐκαλεῖτο. ἐπαιδεύθη δὲ μετὰ τὸν θάνατον Ἀγεσύλου, Μελανιππίδου πριαμένου αὐτὸν τοῦ λυρικοῦ. Καλλίστρατος δὲ Ἡρακλείας αὐτὸν γράφει Ποντικῆς. ἔγραψε δὲ μελικῶς Γενεαλογίαν τῶν Αἰακιδῶν.

*Marm. Par.* 69 ἀφ' οὗ Φιλόξενος διθυραμβοποιὸς τελευτᾷ βιοὺς ἔτη 𐅄𐅃, ἔτη ΗΔ𐅃Ι, ἄρχοντος Ἀθήνησιν Πυθέου.

Hesych. Δούλωνα· τὸν μουσικὸν Φιλόξενον, ἐπειδὴ δοῦλος ἐγεγόνει Φιλόξενος. ἦν δὲ τὸ γένος Κυθήριος.

[1] *E*, cf. Timoth. *Pers.* 73 (or ἀβακχίᾱ⟨τον⟩?): mss εκβακχια [2] Mein: mss ἅπαντας ἀγ. [3] mss Λακεδαιμονίων

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[1] the bumper is metaphorical, meaning the poem itself, and the person addressed is the friend of. ll. 7, 16, 20, 24, 37 [2] cf. εὔλυτος, and Λυτίδης *I.G.* ii. 1566 [3] 424 B.C. [4] re-

Receive thou this dewy un-Bacchic after-washing bumper; sure, Dionysus giveth this for a gentle joy to lead all on to greater pleasure.[1]

## PHILOXENUS OF CYTHERA

### Life

Suidas *Lexicon*: Philoxenus:—Son of Eulytides,[2] of Cythera, lyric poet; wrote twenty-four *Dithyrambs;* died at Ephesus. When Cythera was enslaved by the Athenians,[3] he was bought by a certain Agesylus and brought up by him, and was called Myrmex or the Ant.[4] He received his education after the death of Agesylus, when he became the property of the lyric poet Melanippides.[5] According to Callistratus he belonged to the city of Heraclea in Pontus. He wrote a *Genealogy of the Aeacids* in lyric verse.

*Parian Chronicle*: From the time when Philoxenus the dithyramb-writer died at the age of 55, one hundred and sixteen years, in the archonship of Pytheas at Athens.[6]

Hesychius *Glossary*: Dulon:—The musician Philoxenus, because he had been a slave. He was by birth of Cythera.

ferring perh. to the intricate windings of his music, as Ar. *Thesm.* 100 speaks of Agathon's 'ant-runs'; cf. Pherecr. quoted p. 285 [5] who died before 413 (see p. 231) [6] 380 B.C.: Diod. Sic. 14. 46 (p. 273) puts his *floruit* at 398

Dion. Hal. *Comp.* 131 R. οἱ μὲν οὖν ἀρχαῖοι μελοποιοί, λέγω δ' Ἀλκαῖόν τε καὶ Σαπφώ, μικρὰς ἐποιοῦντο στροφάς· ὥστε ἐν ὀλίγοις τοῖς κώλοις οὐ πολλοὺς εἰσῆγον τὰς μεταβολάς, ἐπῳδοῖς τε πάνυ ἐχρῶντο ὀλίγοις· οἱ δὲ περὶ Στησίχορόν τε καὶ Πίνδαρον, μείζους ἐργασάμενοι τὰς περιόδους, εἰς πολλὰ μέτρα καὶ κῶλα διένειμαν αὐτάς, οὐκ ἄλλου τινὸς ἢ τῆς μεταβολῆς ἔρωτι. οἱ δέ γε διθυραμβοποιοὶ καὶ τοὺς τρόπους μετέβαλλον, Δωρίους τε καὶ Φρυγίους καὶ Λυδίους ἐν τῷ αὐτῷ ᾄσματι ποιοῦντες· καὶ τὰς μελῳδίας ἐξήλλαττον, τοτὲ μὲν ἐναρμονίους ποιοῦντες, τοτὲ δὲ χρωματικάς, τοτὲ δὲ διατόνους· καὶ τοῖς ῥυθμοῖς κατὰ πολλὴν ἄδειαν ἐνεξουσιάζοντες διετέλουν· οἵ γε δὴ κατὰ Φιλόξενον καὶ Τιμόθεον καὶ Τελέστην· ἐπεὶ παρά γε τοῖς ἀρχαίοις τεταγμένος ἦν ὁ διθύραμβος. ἡ δὲ πεζὴ λέξις ἅπασαν ἐλευθερίαν ἔχει καὶ ἄδειαν ποικίλλειν ταῖς μεταβολαῖς τὴν σύνθεσιν ὅπως βούλεται.

Plut. *Mus.* 30 [π. διαστροφὴν τὴν τῆς μουσικῆς]· καὶ Ἀριστοφάνης ὁ κωμικὸς μνημονεύει Φιλοξένου καί φησιν ὅτι εἰς τοὺς κυκλίους χοροὺς μέλη εἰσηνέγκατο.

Ibid. 31 ὅτι δὲ παρὰ τὰς ἀγωγὰς καὶ τὰς μαθήσεις διόρθωσις ἢ διαστροφὴ γίγνεται, δῆλον Ἀριστόξενος ἐποίησε. τῶν γὰρ κατὰ τὴν αὐτοῦ ἡλικίαν φησὶ Τελεσίᾳ τῷ Θηβαίῳ συμβῆναι νέῳ μὲν ὄντι τραφῆναι ἐν τῇ καλλίστῃ μουσικῇ καὶ μαθεῖν ἄλλα τε τῶν εὐδοκιμούντων καὶ δὴ καὶ τὰ Πινδάρου, τά τε Διονυσίου τοῦ Θηβαίου καὶ τὰ Λάμπρου καὶ τὰ Πρατίνου καὶ τῶν λοιπῶν ὅσοι

Dionysius of Halicarnassus *Literary Composition*: The older lyric poets, by which I mean Alcaeus and Sappho, wrote in short stanzas; their few lines admitted but few variations, and they used the epode very sparingly. Poets like Stesichorus and Pindar, however, made their sentences longer and distributed them among many metres and lines simply from a desire for variety. The dithyramb-writers went further. They varied the styles, using Dorian, Phrygian, and Lydian in one and the same poem; modulated the melodies, making them at one time enharmonic, at another chromatic, and at another diatonic; and persisted in doing what they liked with the rhythms. This is true at least of the school of Philoxenus, Timotheus and Telestes; with its earlier exponents the dithyramb was of regular shape. Prose, on the other hand, enjoys complete freedom to adorn its structure with all the variations it chooses.

Plutarch *On Music* [on the decay of music]: The comic poet Aristophanes mentions Philoxenus, saying that he introduced lyric (solo-)songs into the circular choruses.[1]

The Same: It is clear that improvement or the reverse comes by way of the various schools and systems, from a passage of Aristoxenus, where he gives the following account of his contemporary Telesias of Thebes. This man, as it happened, was instructed in the best music and learnt the works of the great composers, including Pindar, Dionysius the Theban, Lamprus, Pratinas, and all the other lyric

[1] the citation which follows prob. belongs to Pherecrates' description of Timotheus, see p. 285

τῶν λυρικῶν ἄνδρες ἐγένοντο ποιηταὶ κρουμάτων ἀγαθοί· καὶ αὐλῆσαι δὲ καλῶς καὶ περὶ τὰ λοιπὰ μέρη τῆς συμπάσης παιδείας ἱκανῶς διαπονηθῆναι· παραλλάξαντα δὲ τὴν τῆς ἀκμῆς ἡλικίαν οὕτω σφόδρα ἐξαπατηθῆναι ὑπὸ τῆς σκηνικῆς τε καὶ ποικίλης μουσικῆς, ὡς καταφρονῆσαι τῶν καλῶν ἐκείνων ἐν οἷς ἀνετράφη, τὰ Φιλοξένου δὲ καὶ Τιμοθέου ἐκμανθάνειν, καὶ τούτων αὐτῶν τὰ ποικιλώτατα καὶ πλείστην ἐν αὐτοῖς ἔχοντα καινοτομίαν· ὁρμήσαντά τ' ἐπὶ τὸ ποιεῖν μέλη καὶ διαπειρώμενον ἀμφοτέρων τῶν τρόπων, τοῦ τε Πινδαρείου καὶ Φιλοξενείου, μὴ δύνασθαι κατορθοῦν ἐν τῷ Φιλοξενείῳ γένει· γεγενῆσθαι δ' αἰτίαν τὴν ἐκ παιδὸς καλλίστην ἀγωγήν.

Philod. *Mus.* 9. 18. 6 Kemke καὶ τοὺς διθυραμβικοὺς δὲ τρόπους εἴ τις συγκρίναι, τόν τε κατὰ Πίνδαρον καὶ τὸν κατὰ Φιλόξενον, μεγάλην εὑρεθήσεσθαι τὴν διαφορὰν τῶν ἐπιφαινομένων ἠθῶν, τὸν δὲ αὐτὸν εἶναι τρόπον.

Sch. Ar. *Plut.* 179 [ἐρᾷ δὲ Λαΐς]· . . . αὕτη δὲ θυγάτηρ ἦν Τιμάνδρας, ἥτις ἐξ Ὑκκάρων τῆς Σικελίας ἦν. ταύτην δὲ τῷ Φιλοξένῳ τῷ διθυραμβοποιῷ δέδωκε Διονύσιος ὁ ἐν Σικελίᾳ τύραννος.[1] εἰς Κόρινθον οὖν ἦλθεν ἅμα Φιλοξένῳ καὶ ἐπίσημος ἐκεῖ ἐγένετο καὶ ἐφιλήθη ὑπὸ πάντων καὶ περιβόητος ἦν ἑταιρίς.

Diod. Sic. 15. 6 κατὰ δὲ τὴν Σικελίαν Διονύσιος ὁ τῶν Συρακοσίων τύραννος ἀπολελυμένος τῶν πρὸς Καρχηδονίους πολέμων πολλὴν εἰρήνην καὶ σχολὴν εἶχεν. διὸ καὶ ποιήματα γράφειν ὑπεστήσατο μετὰ πολλῆς σπουδῆς, καὶ τοὺς ἐν

poets who were good string-musicians. Not only this, but he became an excellent player of the flute, and also received an adequate general education. No sooner, however, had he come to man's estate than he fell so completely under the influence of the over-elaborate popular music, as to despise the excellent tradition in which he had been reared, and direct himself to mastering the productions of Philoxenus and Timotheus—and not all of them, but only the most elaborate and innovating. He now began to compose; but his experiments in both styles, the Pindaric and the Philoxenean, left him unsuccessful in the latter. Such was the influence of the excellent training of his early years.

Philodemus *On Music*: If we compare the dithyrambic styles of Pindar and Philoxenus we shall find a great difference in the characters presented but an identity of style.

Scholiast on Aristophanes *Plutus* [on the loves of Laïs]: . . . Laïs was the daughter of Timandra, who was of Hyccara in Sicily. Timandra was given by the Sicilian tyrant Dionysius to Philoxenus the dithyramb-writer, and accompanied him to Corinth, where she became notorious, finding many lovers and much fame as a courtesan.[1]

Diodorus of Sicily *Historical Library*:[2] Turning now to Sicily, we find the Syracusan despot Dionysius enjoying peace and tranquillity after the anxieties of the Carthaginian War. He now set to work with enthusiasm on the writing of poetry,

[1] there is confusion hereabouts between the two courtesans named Laïs, and the latter part of this sentence may not refer to P. [2] cf. Eust. 1691. 32

τούτοις δόξαν ἔχοντας μετεπέμπετο καὶ προτιμῶν αὐτοὺς συνδιέτριβε καὶ τῶν ποιημάτων ἐπιστάτας καὶ διορθωτὰς εἶχεν. ὑπὸ δὲ τούτων διὰ τὰς εὐεργεσίας τοῖς πρὸς χάριν λόγοις μετεωριζόμενος ἐκαυχᾶτο πολὺ μᾶλλον ἐπὶ τοῖς ποιήμασιν ἢ τοῖς ἐν πολέμῳ κατωρθωμένοις. τῶν δὲ συνόντων αὐτῷ ποιητῶν Φιλόξενος ὁ διθυραμβοποιός, μέγιστον ἔχων ἀξίωμα κατὰ τὴν κατασκευὴν τοῦ ἰδίου ποιήματος, κατὰ τὸ συμπόσιον ἀναγνωσθέντων τῶν τοῦ τυράννου ποιημάτων μοχθηρῶν ὄντων ἐπηρωτήθη περὶ τῶν ποιημάτων τίνα κρίσιν ἔχοι· ἀποκριναμένου δ' αὐτοῦ παρρησιωδέστερον, ὁ μὲν τύραννος προσκόψας τοῖς ῥηθεῖσι καὶ καταμεμψάμενος ὅτι διὰ φθόνον ἐβλασφήμησε, προσέταξε τοῖς ὑπηρέταις παραχρῆμα ἀπάγειν εἰς τὰς λατομίας. τῇ δ' ὑστεραίᾳ τῶν φίλων παρακαλούντων συγγνώμην δοῦναι τῷ Φιλοξένῳ, διαλλαγεὶς αὐτῷ πάλιν τοὺς αὐτοὺς παρέλαβεν ἐπὶ τὸ συμπόσιον. προβαίνοντος δὲ τοῦ πότου, καὶ πάλιν τοῦ Διονυσίου καυχωμένου περὶ τῶν ἰδίων ποιημάτων, καί τινας στίχους τῶν δοκούντων ἐπιτετεῦχθαι προενεγκαμένου, καὶ ἐπερωτῶντος 'Ποῖά τινά σοι φαίνεται τὰ ποιήματα ὑπάρχειν;' ἄλλο μὲν οὐδὲν εἶπε, τοὺς δ' ὑπηρέτας τοῦ Διονυσίου προσκαλεσάμενος ἐκέλευσεν αὐτὸν ἀπαγαγεῖν εἰς τὰς λατομίας. τότε μὲν οὖν διὰ τὴν εὐτραπελίαν τῶν λόγων μειδιάσας ὁ Διονύσιος ἤνεγκε τὴν παρρησίαν, τοῦ γέλωτος τὴν μέμψιν ἀμβλύνοντος· μετ' ὀλίγου δὲ τῶν γνωρίμων ἅμ' ἐκείνου καὶ τοῦ Διονυσίου παραιτουμένων τὴν ἄκαιρον παρρησίαν, ὁ Φιλόξενος ἐπηγγείλατο παράδοξόν τινα ἐπαγγελίαν. ἔφη γὰρ διὰ τῆς

summoning all the famous poets to his court, raising them to positions of honour, and submitting his exercises to their constant criticism. The beneficence he showed them led to flattery, and flattery to conceit, till he prided himself far more upon his poems than upon his success in the field. One of his preceptors, the dithyramb-writer Philoxenus, whose own poetical style secured him high consideration, was asked one day at an after-dinner recital of the despot's villainous poems to give the author his opinion of them; and his opinion proved to be so candid that Dionysius took umbrage, and soundly rating him for letting envy override truth, commanded the attendants to consign him forthwith to the stone-quarry. The next day, his friends urging him to pardon the misdemeanour, he made it up with the poet, and had dinner laid for the same company. But as the evening wore on, he was again boasting about his poems, quoting what he considered really successful lines and asking, 'What do you think of that?' To which the poet made no answer but to call the despot's attendants and bid them hale him to the stone-quarry.[1] Now, however, Dionysius smiled at his wit and bore with his outspokenness—for laughter turned the edge of his affront—and common friends of both begging the despot to overlook the poet's ill-timed candour, Philoxenus made his patron the

[1] this became a proverb 'of those who will not submit to unworthy treatment,' Suid. ἄπαγε κτλ.; cf. Cic. *Att.* 4. 6. 2, Stob. *Fl.* 13. 16, *App. Paroem.* 2. 26

ἀποκρίσεως τηρήσειν ἅμα καὶ τὴν ἀλήθειαν καὶ τὴν εὐδόκησιν τοῦ Διονυσίου. καὶ οὐ διεψεύσθη· τοῦ γὰρ τυράννου προενεγκαμένου τινὰς στίχους ἔχοντας ἐλεεινὰ πάθη καὶ ἐρωτήσαντος 'Ποῖά τινα φαίνεται τὰ ποιήματα;' εἶπεν 'Οἰκτρά,' διὰ τῆς ἀμφιβολίας ἀμφότερα τηρήσας. ὁ μὲν γὰρ Διονύσιος ἐδέξατο τὰ οἰκτρὰ εἶναι ἐλεεινὰ καὶ συμπαθείας πλήρη, τὰ δὲ τοιαῦτα εἶναι ποιητῶν ἀγαθῶν ἐπιτεύγματα, ὅθεν ὡς ἐπηνεκότα αὐτὸν ἀπεδέχετο· οἱ δ' ἄλλοι τὴν ἀληθινὴν διάνοιαν ἐκδεξάμενοι πᾶν τὸ οἰκτρὸν ἀποτεύγματος φύσιν εἰρῆσθαι διελάμβανον.

Luc. *Adv. Indoct.* 15 λέγεται γὰρ καὶ Διονύσιον τραγῳδίαν ποιεῖν φαύλως πάνυ καὶ γελοίως, ὥστε τὸν Φιλόξενον πολλάκις δι' αὐτὴν ἐς τὰς λατομίας ἐμπεσεῖν οὐ δυνάμενον κατέχειν τὸν γέλωτα. οὗτος τοίνυν πυθόμενος ὡς ἐγγελᾶται, τὸ Αἰσχύλου πύξιον, εἰς ὃ ἐκεῖνος ἔγραφε, σὺν πολλῇ σπουδῇ κτησάμενος, καὶ αὐτὸς ᾤετο ἔνθεος ἔσεσθαι καὶ κάτοχος ἐκ τοῦ πυξίου· ἀλλ' ὅμως ἐν αὐτῷ ἐκείνῳ μακρῷ γελοιότερα ἔγραφεν, οἷον κἀκεῖνο τό· 'Δωρίδιον ἧκεν ἡ Διονυσίου γυνή.' καὶ πάλιν· 'Οἴμοι γυναῖκα χρησίμην ἀπώλεσα.' καὶ τοῦτο γὰρ ἐκ τοῦ πυξίου, καὶ τό· 'Αὑτοῖς γὰρ ἐμπαίζουσιν οἱ μωροὶ βροτῶν.' τοῦτο μέν γε πρός σε μάλα εὐστόχως ἂν εἰρημένον εἴη τῷ Διονυσίῳ, καὶ δι' αὐτὸ χρυσῶσαι αὐτοῦ ἔδει ἐκεῖνο τὸ πύξιον.

Suid. Φιλοξένου γραμμάτιον· ἐπὶ τῶν μὴ πειθομένων ἐφ' οἷς παρακαλοῦνται, ἀλλ' ἀπαγο-

unexpected promise that his answer should preserve both the truth and Dionysius' reputation. He was true to his word. The despot's citations, it seems, were descriptive of something pathetic, and in answer to the request for his opinion Philoxenus now replied, 'Pitiable,' and by this equivoque made his promise good. For Dionysius took the word 'pitiable' in the sense of 'pathetic, full of pathos,' and knowing that pathos was one of the points of a good poet, understood the criticism as praise, while the company, accepting the real sense 'utterly pitiable,' realised that the prince was guilty of a genuine lapse.[1]

Lucian *Against the Uncultured Man who bought many Books*: It is said that Dionysius wrote tragedy of a sort so entirely feeble and ridiculous as to cause the repeated consignment of Philoxenus to the stone-quarry because he could not forbear to laugh at it. Realising that he was being put to scorn, the despot procured at great pains the writing-tablet which had been used by Aeschylus, and flattered himself that he would draw inspiration from it. But alas! he wrote still worse—for instance, 'Came Dionysius' wife Doridium'; and, 'Ah me! I've lost a serviceable wife,' that too came from the writing-tablet; and again, 'The fools that are among us mock themselves.' Now this last citation Dionysius might have applied pat to your case. Had he done so, he would have deserved to have that writing-tablet gilded for him.

Suidas *Lexicon*: The letter of Philoxenus:—A saying of those who refuse to do what they are

[1] cf. the inscription quoted on p. 260

ῥευόντων μᾶλλον. Φιλόξενος γὰρ ὁ Κυθήριος διαφυγὼν τὰς εἰς Συρακούσας λιθοτομίας εἰς ἃς ἐνέπεσεν ὅτι τὰς τοῦ Διονυσίου τοῦ τυράννου τραγῳδίας οὐκ ἐπῄνει, διέτριβεν ἐν Τάραντι τῆς Σικελίας. μεταπεμπομένου δὲ Διονυσίου αὐτὸν καὶ ἀξιοῦντος διὰ γραμμάτων ἐλθεῖν, Φιλόξενος ἀντιγράψαι μὲν οὐκ ἔγνω, λαβὼν δὲ βιβλίον τὸ οὖ στοιχεῖον ἔγραψε μόνον πολλάκις ἐν αὐτῷ, διὰ τούτου δηλώσας ὅτι τὴν παράκλησιν διωθεῖται.

Sch. Aristid. 46. 309 D α'. μετὰ γὰρ τὴν φυγὴν ἐπέστειλεν αὐτῷ Διονύσιος προτρεπόμενος καὶ ἐπαγγελλόμενος ὡς τεύξοιτό τινος τῶν φιλανθρώπων. ὁ δὲ ἀντεπέστειλεν αὐτῷ γράψας ἐπιστολὴν οὕτως, ἄλλο μὲν ἔχουσαν οὐδὲν οὖ δὲ[1] πολλά· τοῦτο δὲ ἐσήμανεν ἡ γραφὴ μόνον· Οὐ μέλει μοι τῶν σῶν· οὐ φροντίζω· οὐ θέλω ἐλθεῖν παρὰ σέ. οἴμωζε, ὀλόλυζε, γόγγυζε. —β'. Φιλόξενος ὁ Κυθήριος διαφυγὼν τὰς λατομίας εἰς ἃς αὐτὸν Διονύσιος ὁ τύραννος ἐνέβαλλεν οὐκ ἐπαινοῦντα τὰς τραγῳδίας αὐτοῦ, διέτριβεν ἐν Κρότωνι τῆς Ἰταλίας. πυθόμενος δὲ ὁ Διονύσιος ἠξίου αὐτὸν εἰς Συρακούσας παραγενέσθαι. ὁ δὲ πρὸς ταῦτα λαβὼν χάρτην, καὶ κατὰ μέσον γράψας μικρὸν οὖ, περὶ τοῦτο μεῖζον <καὶ περὶ τοῦτο μεῖζον> περιεχάραττεν ὥστε τὸ σχῆμα τοιοῦτον γενέσθαι, καὶ πλήσας τούτων πάντα τὸν χάρτην ἔπεμψεν, ἐμφαίνων ὅτι πολλάκις καὶ μεγάλως ἀρνεῖται· ὅθεν ἐπὶ τῶν μεγάλως ἀρνουμένων παροιμία τὸ Φιλοξένου οὖ. τὴν οὖν τοιαύτην ἀπαγόρευσιν[2] Ἀριστείδης ἐμφαίνων

[1] mss οὐδε, οὐδένα [2] mss προσαγ.

asked. It seems that after his escape from the Syracusan stone-quarry to which he had been consigned for failing to praise the tragedies of the tyrant Dionysius, Philoxenus of Cythera was sent for by his late patron from Tarentum where he now lived. He determined not to reply by ordinary letter, but took a roll of paper and merely inscribed in it a succession of O's, thus indicating that he refused to return.[1]

Scholiast on Aristides:[2] (1) After his flight Dionysius wrote to Philoxenus urging him to return and promising that he would find him a generous host. But he replied by a letter which contained nothing but a row of O's, by which he meant, 'You are nothing to me, I don't care, I won't come to such as you. Go weep, go wail, go hang!'[3]—(2) Philoxenus of Cythera, after making his escape from the stone-quarry to which the despot Dionysius had committed him for refusing to praise his tragedies, was living at Crotona in Italy, when Dionysius heard of it and requested him to return to Syracuse. Whereupon he took paper and wrote in the middle of the page a small O, and a larger one round it, and a still larger one round that—like this,[4] and when he had filled the paper with concentric O's sent the paper off to Dionysius as an emphatic and repeated 'No.' Hence the proverb 'The O of Philoxenus' of emphatic denials. It is such a denial that Aristides

[1] see below [2] cf. Plut. *Tranq.* 12, Apostol. 6. 68, Diogen. 8. 54, *App. Paroem.* 5. 16 [3] the last word, as it does not begin with O, is either corrupt or an explanation of the previous word; in the latter case it may or may not be an interpolation [4] a figure in the mss

φησίν.—ἀλλ' οἰμώζειν ἐκεῖνος ἐλευθέρως γράφων αὐτῷ· ἡ γὰρ τοιαύτη ἀπαγόρευσις ὅμοιόν ἐστιν ὥσπερ ἂν εἰ οἴμωζε πρὸς αὐτὸν ἔλεγεν.

Plut. *Vit. Aer. Al.* fin. καὶ τί δεῖ τούτους λέγειν, ὅπου Φιλόξενος ὁ μελοποιὸς ἐν ἀποικίᾳ Σικελικῇ κλήρου μετασχὼν καὶ βίου καὶ οἴκου πολλὴν εὐπορίαν ἔχοντος, ὁρῶν δὲ τρυφὴν καὶ ἡδυπάθειαν καὶ ἀμουσίαν ἐπιχωριάζουσαν, 'Μὰ τοὺς θεούς,' εἶπεν, 'ἐμὲ ταῦτα τἀγαθὰ οὐκ ἀπολεῖ, ἀλλ' ἐγὼ ταῦτα·' καὶ καταλιπὼν ἑτέροις τὸν κλῆρον ἐξέπλευσεν.

Luc. *Cal.* 14 ἐνίοτε μέντοι καὶ ὁ ἀκροώμενος αὐτὸς ὑποβάλλει τῆς διαβολῆς τὰς ἀφορμάς, καὶ πρὸς τὸν ἐκείνου τρόπον οἱ κακοήθεις αὐτοὶ ἁρμοζόμενοι εὐστοχοῦσιν . . . ἢν δὲ ποιητικὸς ᾖ καὶ ἐπὶ τούτῳ μέγα φρονῇ, 'Μὰ Δία' (φασὶ) 'ἐχλεύασέ σου Φιλόξενος τὰ ἔπη καὶ διέσυρε καὶ ἄμετρα εἶπεν αὐτὰ καὶ κακοσύνθετα.'

Ath. 8. 352 c ζηλωτὴς δὲ <διὰ> τῶν εὐτραπέλων λόγων τούτων ἐγένετο ὁ Στρατόνικος Σιμωνίδου τοῦ ποιητοῦ, ὥς φησιν Ἔφορος ἐν δευτέρῳ Περὶ Εὑρημάτων, φάσκων καὶ Φιλόξενον τὸν Κυθήριον περὶ τὰ ὅμοια ἐσπουδακέναι.

Diog. Laert. 4. 6. 11 [π. Ἀρκεσιλάου]· πρὸς Ἀλεξίνειόν[1] τινα διαλεκτικόν, μὴ δυνάμενον κατ' ἀξίαν τῶν Ἀλεξίνου τι διηγήσασθαι, τὸ Φιλοξένῳ

[1] Cas: mss Ἀλεξῖνον

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[1] *i.e.* we are not to suppose that P. wrote the word οἴμωζε 'Go hang!' [2] the point turns on the double meaning of ἀπόλλυμι to destroy and to lose

makes here.—His words 'Bade him go hang with the utmost outspokenness' are to be explained thus: such a denial is as though he said to him, 'Go hang!'[1]

Plutarch *Against Borrowing*: Why give such instances when the lyric poet Philoxenus, having been assigned a farm in a Sicilian colony with plenty to live on and an excellent house, exclaimed when he perceived luxury, soft living, and want of refinement to be general in that country, 'Such things shall not be my fate; I'll leave them to theirs,'[2] and so handed over the farm to another man and left the district.

Lucian *On Not Believing Slander too Readily*: Sometimes, however, the hearer himself provides the opportunity for the slander, and the ill-disposed succeed by accommodating themselves to his temperament . . . If he be poetically inclined and prides himself upon it they exclaim, 'By Zeus, Philoxenus did scoff at your lines!—pulled them to pieces and said they were unmetrical and wrongly constructed.'

Athenaeus *Doctors at Dinner*: In respect of such sallies of wit Stratonicus became an emulator of the poet Simonides, if we may believe Ephorus in the 2nd Book of his treatise *On Inventions*, where moreover he declares that Philoxenus of Cythera had a similar bent.

Diogenes Laertius [on Arcesilaüs]: To a disputant of the school of Alexinus who was unable to give a proper account of some argument of his master's,

*πρὸς τοὺς πλινθιακοὺς πραχθὲν εἶπεν· ἐκεῖνος γὰρ τὰ αὑτοῦ κακῶς ᾄδοντας τούτους καταλαβὼν αὐτὸς τὰς πλίνθους αὐτῶν συνεπάτησεν εἰπών, ‘Ὡς ὑμεῖς τὰ ἐμὰ διαφθείρετε κἀγὼ τὰ ὑμέτερα.’*

App. Stob. *Fl.* ii. 13. 86 [*ἐκ τῶν Ἀριστωνύμου Τομαρίων καὶ Σωκράτους*]· *Φιλόξενος ὁ μουσικός, ἐρωτηθεὶς τί μάλιστα συνεργεῖ παιδείᾳ, εἶπε ‘Χρόνος.’*

Ibid. *Fl. Mon.* 260 [*ἐκ τῶν Δημοκρίτου, Ἐπικτήτου, καὶ ἑτέρων φιλοσόφων, ποιητῶν καὶ ῥητόρων*]· *Φιλόξενος παρῄνει προτιμᾶν τῶν γονέων τοὺς διδασκάλους, ὅτι οἱ μὲν γονεῖς τοῦ ζῆν μόνον οἱ δὲ διδάσκαλοι τοῦ καλῶς ζῆν αἴτιοι γεγόνασιν.*

Suid. *Ἀντιγενείδης· Σατύρου Θηβαῖος μουσικός, αὐλῳδὸς Φιλοξένου. οὗτος ὑποδήμασι Μιλησίοις πρῶτος ἐχρήσατο. καὶ κρόκωτον ἐν τῷ Κωμαστῇ περιεβάλλετο ἱμάτιον. ἔγραψε μέλη.*

Arist. *Pol.* 8. 7. 1342 b *πᾶσα γὰρ βακχεία καὶ πᾶσα ἡ τοιαύτη κίνησις μάλιστα τῶν ὀργάνων ἐστὶν ἐν τοῖς αὐλοῖς, τῶν δ' ἁρμονιῶν ἐν τοῖς Φρυγιστὶ μέλεσι λαμβάνει ταῦτα τὸ πρέπον, οἷον ὁ διθύραμβος ὁμολογουμένως εἶναι δοκεῖ Φρύγιον. καὶ τούτου πολλὰ παραδείγματα λέγουσιν οἱ περὶ τὴν σύνεσιν ταύτην ἄλλα τε καὶ διότι Φιλόξενος ἐγχειρήσας ἐν τῇ Δωριστὶ ποιῆσαι διθύραμβον τοὺς Μύσους*[1] *οὐχ οἷός τ' ἦν, ἀλλ' ὑπὸ τῆς φύσεως αὐτῆς ἐξέπεσεν εἰς τὴν Φρυγιστὶ τὴν προσήκουσαν ἁρμονίαν πάλιν.*

[1] Schneider: mss *μύθους*

he told the story of Philoxenus and the brickmakers. One day Philoxenus found the brickmakers singing a song of his own badly, and immediately trampled the bricks they were making underfoot, exclaiming, 'As you destroy things of mine, I destroy things of yours.'

Appendix to Stobaeus *Anthology* [from the *Tracts* of Aristonymus and from Socrates]: The musician Philoxenus, when asked what was the chief aid to education, replied 'Time.'

The Same [from the works of Democritus, Epictetus, and other philosophers, poets and orators]: Philoxenus advised us to honour our teachers more than our parents, because our parents cause us to live but our teachers to live well.

Suidas *Lexicon*: Antigeneides:—Son of Satyrus; of Thebes; a musician; Philoxenus' singer to the flute. He was the first to wear Milesian shoes; and in the *Reveller* he wore a yellow cloak. He wrote lyric poems.[1]

Aristotle *Politics*: All revelry and all similar forms of excitement belong, of all instruments, to the flute, and receive their proper expression, of all the 'modes,' in the Phrygian. Thus the Dithyramb appears to be admitted on all hands to be a Phrygian form; and of this many proofs are offered by competent authorities, notably Philoxenus' failure to compose his Dithyramb *The Mysians* in the Dorian mode; for he was driven by the nature of the case to fall back on the appropriate mode, the Phrygian.

[1] *or* wrote melodies?

Ath. 8. 341 a [π. ὀψοφάγων]· καὶ Ἀνδροκύδης δ' ὁ Κυζικηνὸς ζωγράφος φίλιχθυς ὤν, ὡς ἱστορεῖ Πολέμων, ἐπὶ τοσοῦτον ἦλθεν ἡδυπαθείας ὡς καὶ τοὺς περὶ τὴν Σκύλλαν ἰχθῦς κατὰ σπουδὴν γράψαι. περὶ δὲ Φιλοξένου τοῦ Κυθηρίου διθυραμβοποιοῦ Μάχων ὁ κωμῳδιοποιὸς τάδε γράφει·

Ὑπερβολῇ λέγουσι τὸν Φιλόξενον
τῶν διθυράμβων τὸν ποιητὴν γεγονέναι
ὀψοφάγον. εἶτα πουλύποδα πηχῶν δυεῖν
ἐν ταῖς Συρακούσαις ποτ' αὐτὸν ἀγοράσαι
καὶ σκευάσαντα καταφαγεῖν ὅλον σχεδὸν
πλὴν τῆς κεφαλῆς. ἁλόντα δ' ὑπὸ δυσπεψίας
κακῶς σφόδρα σχεῖν· εἶτα δ' ἰατροῦ τινὸς
πρὸς αὐτὸν εἰσελθόντος, ὃς φαύλως πάνυ
ὁρῶν φερόμενον αὐτὸν εἶπεν· 'Εἴ τί σοι
ἀνοικονόμητόν ἐστι, διατίθου ταχύ,
Φιλόξεν'· ἀποθανῇ γὰρ ὥρας ἑβδόμης'—
κἀκεῖνος εἶπε· 'Τέλος ἔχει τὰ πάντα μοι,
ἰατρέ,' φησί, 'καὶ δεδιῴκηται πάλαι·
τοὺς διθυράμβους σὺν θεοῖς καταλιμπάνω
ἠνδρωμένους καὶ πάντας ἐστεφανωμένους·
οὓς ἀνατίθημι ταῖς ἐμαυτοῦ συντρόφοις
Μούσαις, Ἀφροδίτην καὶ Διόνυσον ἐπιτρόπους.
ταῦθ' αἱ διαθῆκαι διασαφοῦσιν. ἀλλ' ἐπεὶ
ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἐᾷ
οὑκ τῆς Νιόβης, χωρεῖν δὲ πορθμίδ'[1] ἀναβοᾷ,
καλεῖ δὲ μοῖρα νύχιος, ἧς κλύειν χρεών,
ἵν' ἔχων ἀποτρέχω πάντα τἀμαυτοῦ κάτω
τοῦ πουλύποδός μοι τὸ κατάλοιπον ἀπόδοτε.'

[1] Cas: mss πορθμόν

Athenaeus *Doctors at Dinner* [on gourmets]: According to Polemon, the painter Androcydes of Cyzicus, who was a lover of fish, carried his luxury to such a pitch as to depict the fish swimming around his Scylla with the most careful accuracy. The love of fish shown by Philoxenus of Cythera,[1] the dithyramb-writer, is thus described by the comic poet Machon:

Philoxenus, maker of dithyrambs,
Was, so men say, a mighty epicure.
He bought at Syracuse a cuttle-fish
Two cubits long, which, duly dressed for table,
He ate, save for the headpiece, well-nigh whole;
Seized with an indigestion he fell sick;
The doctor came, saw he was in sad case,
And cried, 'If your estate needs ordering,
Order it quickly; at an hour past noon
You'll die.' 'All's done,' says he, 'all's long been done.
My dithyrambs, praise to Heaven, I bequeath
Full-grown and wreathèd;[2] them I do entrust[3]
To the Muses, my milk-sisters, to be wards
Of Aphrodite and Dionysus; such
Is my last will and testament. But now
Since Charon from Timotheüs' *Niobè*
Suffers me not to tarry, but shouts "Come,
The ferry waits!"[4] and dark imperious Fate
Calls me—O, that I may trot off, my friends,
With all I have, give me my cuttle-ends!'

[1] there is confusion between the P.'s here and prob. also in Machon, who flourished at Alexandria 300–260 B.C.
[2] double meaning, 'prize-winners' and 'entitled to dine as *ephebi*,' *i.e.* over 18, cf. Anacr. 45
[3] with secondary meaning 'dedicate'
[4] *lit.* has room

*κἀν ἄλλῳ δὲ μέρει φησί·*

Φιλόξενός ποθ', ὡς λέγουσ', ὁ Κυθήριος
ηὔξατο τριῶν σχεῖν τὸν λάρυγγα πήχεων,
'ὅπως καταπίνω' φησίν 'ὅτι πλεῖστον χρόνον
καὶ πάνθ' ἅμα μοι τὰ βρώμαθ' ἡδονὴν ποιῇ.'

*καὶ Διογένης δὲ ὁ κύων ὠμὸν πολύποδα καταφαγὼν ἐπιθεμένης αὐτῷ τῆς γαστρὸς ἀπέθανε. περὶ δὲ τοῦ Φιλοξένου καὶ ὁ παρῳδὸς Σώπατρος λέγων φησί·*

δισσαῖς γὰρ ἐν μέσαισιν ἰχθύων φοραῖς
ἧσται τὸν Αἴτνης ἐς μέσον λεύσσων σκοπόν.

Polyb. 4. 20. 8 *ταῦτα γὰρ πᾶσίν ἐστι γνώριμα καὶ συνήθη, διότι σχεδὸν παρὰ μόνοις Ἀρκάσι πρῶτον μὲν οἱ παῖδες ἐκ νηπίων ᾄδειν ἐθίζονται κατὰ νόμους τοὺς ὕμνους καὶ παιᾶνας οἷς ἕκαστοι κατὰ τὰ πάτρια τοὺς ἐπιχωρίους ἥρωας καὶ θεοὺς ὑμνοῦσι· μετὰ δὲ ταῦτα τοὺς Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες πολλῇ φιλοτιμίᾳ χορεύουσι κατ' ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐληταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες τοὺς παιδικοὺς ἀγῶνας οἱ δὲ νεανίσκοι τοὺς τῶν ἀνδρῶν λεγομένους· ὁμοίως γε μὴν καὶ παρ' ὅλον τὸν βίον τὰς διαγωγὰς*[1] *τὰς ἐν ταῖς συνουσίαις οὐχ οὕτω ποιοῦνται διὰ τῶν ἐπεισάκτων ἀκροαμάτων ὡς δι' αὐτῶν ἀνὰ μέρος ᾄδειν ἀλλήλοις προστάττοντες.*

Ath. 14. 643 d *ταῦτα καὶ ὁ Κυθήριος Φιλόξενος· ὃν ἐπαινῶν Ἀντιφάνης ἐν τῷ Τριταγωνιστῇ φησί·*

[1] Schweigh: mss ἀγωγάς.

And in another part he says:

> Philoxenus, they say, he of Cythera
> Wished that his throat had been three cubits long,
> To make his drinking last as long 's could be
> And all his victuals give him equal joy.

And Diogenes the Cynic died of an over-loaded stomach[1] from eating a cuttle-fish raw. Of Philoxenus Sopater the parodist writes as follows:

> For in between two feasts of fish he sits
> And gazes straight into the side of Etna.[2]

Polybius *Histories*: It is a matter of common knowledge that the Arcadian system is almost unique. In Arcadia the children are by law taught first to sing the hymns and paeans with which each community according to its custom honours the heroes and Gods. Later they learn the 'nomes' of Philoxenus and Timotheus and dance them in keen competition every year for the Dionysiac flute-players in the theatres, the boys competing in the children's contests and the young men in what are called the men's contests. Nay, in like manner at all times when they dine together they rather call upon each member of the company for his song than employ professional musicians to entertain them.

Athenaeus *Doctors at Dinner*: So far Philoxenus of Cythera,[3] whom Antiphanes[4] in his *Third Actor*

[1] *or* of a gastric upset? cf. Diog. Laert. 6. 2. 76 [2] *i.e.* sits doing nothing till it is time for the next meal [3] this description of the poet is prob. correct for what follows but not for the *Banquet* which precedes [4] *c.* 407–333 B.C.

πολύ γ' ἐστὶ πάντων τῶν ποιητῶν διάφορος
ὁ Φιλόξενος. πρώτιστα μὲν γὰρ ὀνόμασιν
ἰδίοισι καὶ καινοῖσι[1] χρῆται πανταχοῦ·
ἔπειτα τὰ μέλη μεταβολαῖς καὶ χρώμασιν
ὡς εὖ κέκραται. θεὸς ἐν ἀνθρώποισιν ἦν
ἐκεῖνος εἰδὼς τὴν ἀληθῶς μουσικήν·
οἱ νῦν δὲ κισσόπλεκτα καὶ κρηναῖα καὶ
ἀνθεσιπότατα μέλεα μελέοις ὀνόμασιν
ποιοῦσιν ἐμπλέκοντες ἀλλότρια μέλη.

## ΦΙΛΟΞΕΝΟΥ ΤΟΥ ΚΥΘΗΡΙΟΥ ΔΙΘΥΡΑΜΒΩΝ

### 1–11 Κύκλωψ ἢ Γαλάτεια[2]

Ath. 1. 6 e Φαινίας δέ φησιν ὅτι Φιλόξενος ὁ Κυθήριος ποιητής, περιπαθὴς ὢν τοῖς ὄψοις, δειπνῶν ποτὲ παρὰ Διονυσίῳ, ὡς εἶδεν ἐκείνῳ μὲν μεγάλην τρῖγλαν παρατεθεῖσαν ἑαυτῷ δὲ μικράν, ἀναλαβὼν αὐτὴν εἰς τὰς χεῖρας πρὸς τὸ οὖς προσήνεγκε. πυθομένου δὲ τοῦ Διονυσίου τίνος ἕνεκεν τοῦτο ποιεῖ, εἶπεν ὁ Φιλόξενος ὅτι γράφων τὴν Γαλάτειαν βούλοιτό τινα παρ' ἐκείνης τῶν κατὰ Νηρέα πυθέσθαι· τὴν δὲ ἠρωτωμένην ἀποκεκρίσθαι διότι νεωτέρα ἁλοίη· διὸ μὴ παρακολουθεῖν· τὴν δὲ τῷ Διονυσίῳ παρατεθεῖσαν πρεσβυτέραν οὖσαν εἰδέναι πάντα σαφῶς ἃ βούλεται μαθεῖν. τὸν οὖν Διονύσιον γελάσαντα ἀποστεῖλαι αὐτῷ τὴν τρῖγλαν τὴν παρακειμένην αὐτῷ. συνεμέθυε δὲ τῷ Φιλοξένῳ ἡδέως ὁ Διονύσιος. ἐπεὶ δὲ τὴν ἐρωμένην Γαλάτειαν ἐφωράθη διαφθείρων, εἰς τὰς λατομίας ἐνεβλήθη· ἐν αἷς ποιῶν τὸν Κύκλωπα συνέθηκε τὸν μῦθον εἰς τὸ περὶ αὐτὸν γενόμενον πάθος, τὸν μὲν Διονύσιον Κύκλωπα ὑποστησάμενος, τὴν δ' αὐλητρίδα ⟨Γαλάτειαν⟩ Γαλάτειαν, ἑαυτὸν δ' Ὀδυσσέα.

[1] Grot: mss κοινοῖσι: Cas. κοὐ κοινοῖσι, perh. rightly
[2] cf. Arist. *Poet.* 2 (Timoth. 10)

praises as follows: 'The poet Philoxenus stands in a class by himself. In the first place he uses new words of his own everywhere. Secondly, how well he mingles his music with changes of time and key! He was a God among men; for he knew what true music is. As for the poets of to-day, setting other men's tunes to their miserable words they write ivy-wreathed, fountain-clear, flower-hovering, but miserable, stuff.'

See also Plut. *Alex.* 8 (above, p. 272), Ael. *N.A.* 2. 11, Tz. ap. Cram. *A.O.* 3. 334, Sch. Theocr. 4. 31, Paus. 1. 2. 3.

## THE DITHYRAMBS OF PHILOXENUS OF CYTHERA

### 1–11 Cyclops or Galatea

Athenaeus *Doctors at Dinner*: According to Phaenias, the poet Philoxenus of Cythera, who loved a good dinner, supping one day with Dionysius and observing that the prince was served with a large mullet and himself with a small one, took his mullet up and put it to his ear. When Dionysius asked why he did so, he replied that being engaged on his *Galatea* he wanted his fish to give him news of Nereus' country, and that she had answered 'I have been caught too young to understand it; Dionysius' mullet is older and can give you all information.' Whereupon the prince burst out laughing and sent him his own fish. It seems that Philoxenus was one of Dionysius' favourite bottle-companions, and when he was caught one day in the arms of his patron's mistress Galatea, he was committed to the stone-quarry. And it was there that he composed the Cyclops story to fit to his own history, modelling his Cyclops on Dionysius, his nymph Galatea on Galatea the flute-player, and Odysseus on himself.

Ael. *V.H.* 12. 44 αἱ ἐν Σικελίᾳ λιθοτομίαι περὶ τὰς Ἐπιπολὰς ἦσαν, σταδίου μῆκος, τὸ εὖρος δύο πλέθρων. ἦσαν δὲ ἐν αὐταῖς τοῦ χρόνου τοσοῦτον διατρίψαντες ἄνθρωποι ὡς καὶ γεγαμηκέναι ἐκεῖ καὶ παιδοποιῆσαι. καί τινες τῶν παίδων ἐκείνων μηδεπώποτε πόλιν ἰδόντες, ὅτε ἐς Συρακούσας ἦλθον καὶ εἶδον ἵππους ὑπεζευγμένους καὶ βοαῖς ἐλαυνομένους, ἔφευγον βοῶντες· τὸ δὲ κάλλιστον τῶν ἐκεῖ σπηλαίων ἐπώνυμον ἦν Φιλοξένου τοῦ ποιητοῦ, ἐν ᾧ φασὶ διατρίβων τὸν Κύκλωπα εἰργάσατο τῶν ἑαυτοῦ μελῶν τὸ κάλλιστον, παρ' οὐδὲν θέμενος τὴν ἐκ Διονυσίου τιμωρίαν καὶ καταδίκην, ἀλλ' ἐν αὐτῇ τῇ συμφορᾷ μουσουργῶν.[1]

Hermesian. ap. Ath. 13. 598 e [κατάλογος ἐρωτικῶν]· ἄνδρα δὲ τὸν Κυθέρηθεν, ὃν ἐθρέψαντό τ' Ἀθῆναι[2] | Βάκχου καὶ λωτοῦ πιστότατον ταμίην | Μούσαις παίδευσάν τε,[3] Φιλόξενον, οἷα τιναχθεὶς | Ὀρτυγίῃ[4] ταύτης ἦλθε διὰ πτόλεως, | γινώσκεις ἀΐουσα[5] μέγαν πόθον ὃν Γαλατείῃ[6] | αὐτοῖς μηλείοις θῆκαθ' ὑπὸ προπόλοις.[7]

Sch. Theocr. 6. 1 Δοῦρίς φησι διὰ τὴν εὐβοσίαν τῶν θρεμμάτων καὶ τοῦ γάλακτος πολυπλήθειαν τὸν Πολύφημον ἱδρύσασθαι ἱερὸν παρὰ τῇ Αἴτνῃ Γαλατείας· Φιλόξενον δὲ τὸν Κυθήριον, ἐπιδημήσαντα καὶ μὴ δυνάμενον ἐπινοῆσαι τὴν αἰτίαν, ἀναπλάσαι ὡς ὅτι Πολύφημος ἤρα τῆς Γαλατείας.

Did. ad Dem. *Phil.* xi *Berl. Klass. texte* i. p. 59 τὸν μὲν ἐκ Μακεδονίας ὁρμώμενον οὕτως εἶναι φιλοκίνδυνον, ὥσθ' ὑπὲρ τοῦ μείζω ποιῆσαι τὴν ἀρχὴν κατατετρῶσθαι πᾶν τὸ σῶμα τοῖς πολεμίοις μαχόμενον·—. . περὶ μὲν γὰρ τὴν Μεθώνης πολιορκίαν τὸν δεξιὸν ὀφθαλμὸν ἐξεκόπη τοξεύματι πληγείς, ἐν ᾧ τὰ μηχανώματα . . ἐφεώρα . . . τὰ μὲν γὰρ περὶ τῶν αὐλητῶν ὁμολογεῖται καὶ παρὰ Μαρσύᾳ, διότι συντελοῦντι μουσικοὺς ἀγῶνας αὐτῷ μικρὸν ἐπάνω τῆς συμφορᾶς κατὰ δαίμονα συνέβη τὸν Κύκλωπα πάντας αὐλῆσαι, Ἀντιγενείδην μὲν τὸν Φιλοξένου, Χρυσόγονον δὲ τὸν Στησιχόρου, Τιμόθεον δὲ τὸν Οἰνιάδου.

[1] mss add ὁ Φιλόξενος [2] ὃν ἐθρ. Herm: mss ἀνεθρ.: τ' Ἀθ. *E*: mss τιθῆναι [3] Μούσαις Schn: mss -σαι: παίδευσάν τε Kaib: mss -θέντα [4] Couat: mss ὠρυγῇ [5] Dalecamp–Ruhnk: mss -κει καὶ οὖσαν [6] Weston: mss -ης [7] *E*: mss πρόγονοις

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[1] Colophon? on his way to Ephesus where he died? [2] the sea-nymph G. according to some versions of her story

Aelian *Miscellanies*: The Sicilian stone-quarries were situated near Epipolae, and measured two hundred yards by sixty. Some of the prisoners they contained had been there so long that they had married and got children within them, and among these were not a few who having never set eyes on a town were so amazed when they went into Syracuse and saw teams of horses driven by shouting drivers that they fled shrieking away. The best of the caves in the quarries was known as that of the poet Philoxenus, being the quarters in which he snapped his fingers at the punishment meted out to him by Dionysius, and so effectively courted the Muse in the midst of his sufferings as to compose in that prison his finest lyric poem *The Cyclops*.

Hermesianax *Leontium* [from a catalogue of love-affairs]: And the man from Cythera, whom Athens nursed and bred to be the Muses' most loyal steward of Bacchus and the flute, to wit Philoxenus, well thou knowest, Leontium, what was the wound he suffered at Ortygia ere he passed through this city,[1] for thou wottest of the great love wherewith Galatea inspired e'en her sheep-attendants.[2]

Scholiast on Theocritus: According to Duris, Polyphemus built a temple to Galatea on the side of Etna because of the excellent pasturage and the abundant supply of milk, but Philoxenus of Cythera, living there and so being unable to give a fictitious reason like that, made Polyphemus the lover of Galatea.

Didymus on Demosthenes: 'The man who came from Macedonia was so willing to take risks that in his desire to extend his rule he became maimed for life in battle against his enemies':—. . It was at the siege of Methonè that Philip lost his right eye by an arrow while he was inspecting the siege-engines. . . The story of the fluteplayer is accepted, among other historians, by Marsyas. It seems that at a musical competition held by Philip a short time before the loss of his eye, all the competing fluteplayers, by a strange coincidence, performed the *Cyclops*, Antigeneides that of Philoxenus, Chrysogonus that of Stesichorus, and Timotheus that of Oeniades.

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was a shepherdess; the sheep of *this* G. were the courtiers, including P., of her royal lover Dionysius (see above)

2

Ath. 15. 692 d ἐπεὶ δ' ἐνταῦθα τοῦ λόγου ἐσμέν,

Συμβαλοῦμαί τι μέλος ὑμῖν εἰς Ἔρωτα,

κατὰ τὸν Κυθήριον ποιητήν.

3, 4

Ar. *Plut.* 290 ΚΑΡΙΩΝ. καὶ μὴν ἐγὼ βουλήσομαι θρεττανελὸ τὸν Κύκλωπα | μιμούμενος καὶ τοῖν ποδοῖν ὡδὶ παρενσαλεύων | ὑμᾶς ἄγειν. | ἀλλ' εἶα τέκεα θαμίν' ἐπαναβοῶντες | βληχώμενοί τε προβατίων | αἰγῶν τε κιναβρώντων μέλη | ἕπεσθ' ἀπεψωλημένοι· τράγοι δ' ἀκρατιεῖσθε.

Sch. *ad loc.* (α') θρεττανελὸ τὸν Κύκλωπα· . . . τοῦτο δὲ ἐκ Κύκλωπος Φιλοξένου ἐστί· πεποίηκε γὰρ οὗτος τὸν Κύκλωπα κιθαρίζοντα . . . διασύρει δὲ Φιλόξενον τὸν τραγικόν, ὃς εἰσήγαγε κιθαρίζοντα τὸν Πολύφημον. τὸ δὲ

θρεττανελὸ

ποιὸν μέλος καὶ κρουμάτιόν ἐστι· τὸ δὲ

ἀλλ' εἶα τέκεα θαμίν' ἐπαναβοῶντες

ἐκ τοῦ Κύκλωπος Φιλοξένου ἐστί. Φιλόξενον τὸν διθυραμβοποιὸν διασύρει, ὃς ἔγραψε τὸν ἔρωτα τοῦ Κύκλωπος τὸν ἐπὶ τῇ Γαλατείᾳ· εἶτα κιθάρας ἦχον μιμούμενος ἐν τῷ συγγράμματι, τοῦτό φησι τὸ ῥῆμα θρεττανελό. ἐκεῖ γὰρ εἰσάγει τὸν Κύκλωπα κιθαρίζοντα καὶ ἐρεθίζοντα τὴν Γαλάτειαν.—(β') ὁ Φιλόξενος ὁ διθυραμβοποιὸς ἐν Σικελίᾳ ἦν παρὰ Διονυσίῳ. λέγουσι δὲ ὅτι ποτὲ Γαλατείᾳ τινὶ παλλακίδι Διονυσίου προσέβαλε· καὶ μαθὼν Διονύσιος ἐξώρισεν αὐτὸν εἰς λατομίαν. φυγὼν δὲ ἐκεῖθεν ἦλθεν εἰς τὰ ὄρη τῶν Κυθήρων καὶ ἐκεῖ δρᾶμα τὴν Γαλατείαν ἐποίησεν, ἐν ᾧ εἰσήνεγκε τὸν Κύκλωπα ἐρῶντα τῆς Γαλατείας, τοῦτο δὲ αἰνιττόμενος εἰς Διονύσιον· ἀπείκασε γὰρ αὐτὸν τῷ Κύκλωπι, ἐπεὶ καὶ αὐτὸς ὁ Διονύσιος οὐκ ὠξυδόρκει.

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[1] cf. 6. 271 b, *Paroem. Gr.* 2. 453, Plat. *Symp.* 185 c, Dion. Hal. *Comp.* 1. 6 [2] cf. Suid. θρεττανελό, Ael. *V.H.* 12. 44

## 2[1]

Athenaeus *Doctors at Dinner*: Now that our conversation has reached this point,

A song will I contribute to my love of you,

in the words of the poet of Cythera.

## 3, 4[2]

Aristophanes *Plutus*: Carion: Yes, I'll lead you with the Cyclops' ting-a-ling and a criss-cross swing of the legs like this. Come up, my little ones, come, with cries multitudinous, chanting the bleats of sheep and malodorous goats, all rampant and gay, and you shall break your fast like he-goats.

Scholiast on the passage: (1) 'The Cyclops' ting-a-ling: . . .' this comes from the *Cyclops* of Philoxenus, who makes the Cyclops play the lyre . . . He is parodying Philoxenus the tragedy-writer, who introduced Polyphemus playing the lyre. The word

ting-a-ling

is a sort of musical phrase and is instrumental rather than vocal. The words

Come up, my little ones, come, with cries multitudinous

are from the *Cyclops* of Philoxenus. Philoxenus is parodied, the dithyramb-writer who wrote about the love of the Cyclops for Galatea; and he imitates the sound of the lyre in his book with the word *θρεττανελό* or ting-a-ling. For he introduces the Cyclops playing the lyre in order to win Galatea's affection.—(2) Philoxenus the dithyramb-writer was with Dionysius in Sicily. It is said that he once seduced a woman called Galatea who was Dionysius' mistress, and when he learnt of it Dionysius consigned him to the stone-quarry. Escaping thence he retired to the highlands of Cythera and there composed a drama called *Galatea*, in which he made the Cyclops Galatea's lover, thus hinting at Dionysius, whom he likened to the Cyclops, because Dionysius' sight, like his, was not of the best.

5

Ar. *Plut.* 296 ΧΟΡΟΣ. ἡμεῖς δέ γ' αὖ ζητήσομεν θρεττανελὸ τὸν Κύκλωπα | βληχώμενοι, σὲ τουτονὶ πινῶντα καταλαβόντες |

πήραν ἔχοντα λάχανά τ' ἄγρια δροσερά

κραιπαλῶντα | ἡγούμενον τοῖς προβατίοις, | εἰκῇ δὲ καταδαρθόντα που | μέγαν λαβόντες ἡμμένον σφηκίσκον ἐκτυφλῶσαι.

Sch. *ad loc.* πήραν ἔχοντα· (α') Φιλοξένου ἐστὶ παρηγμένον καὶ τοῦτο τὸ ῥητόν . . . (β') ἐνταῦθα ὁ ποιητὴς παιγνιωδῶς ἐπιφέρει τὰ τοῦ Φιλοξένου εἰπόντος πήραν βαστάζειν τὸν Κύκλωπα καὶ λάχανα ἐσθίειν. οὕτω γὰρ πεποίηκε τὸν τοῦ Κύκλωπος ὑποκριτὴν εἰς τὴν σκηνὴν εἰσαγόμενον. ἐμνήσθη δὲ τῆς τυφλώσεως, ὡς οὔσης ἐν τῷ ποιήματι . . . .

6

Sch. Theocr. 11. 1 . . . καὶ Φιλόξενος τὸν Κύκλωπα ποιεῖ παραμυθούμενον ἑαυτὸν ἐπὶ τῷ τῆς Γαλατείας ἔρωτι καὶ ἐντελλόμενον τοῖς δελφῖσιν ὅπως ἀπαγγείλωσιν αὐτῇ, ὅτι ταῖς Μούσαις τὸν ἔρωτα ἀκεῖται.

Plut. *Q. Conv.* 1. 5 ἐζητεῖτο παρὰ Σοσσίῳ ὅπου καὶ τὸν Κύκλωπα

μούσαις εὐφώνοις ἰᾶσθαι

φησὶ τὸν ἔρωτα Φιλόξενος.

7

Diogen. 7. 82

πῦρ ἐπὶ δαλὸν ἐλθόν

ἐπὶ τῶν ταχέως γινομένων· ἀπὸ τοῦ Κύκλωπος ἡ μεταφορά.

8

Ath. 13. 564 e [π. ἔρωτος]· ὁ δὲ τοῦ Κυθηρίου Φιλοξένου Κύκλωψ, ἐρῶν τῆς Γαλατείας καὶ ἐπαινῶν αὐτῆς τὸ κάλλος,

5

Aristophanes *Plutus* (*continued*): CHORUS: But bleating the Cyclops' ting-a-ling, we will find you, my friend, keeping your sheep all dirty and drunken

with a scrip full of dewy wild potherbs,

and when you've just dropped off to sleep we'll take a great burning skewer and try to put your eyes out.

Scholiast *on the passage*: 'With a scrip':—(1) This phrase also comes from Philoxenus; (2) here the poet playfully attacks Philoxenus' poem where he makes the Cyclops carry a scrip or wallet and eat potherbs. For that is how he dresses the man who acts the Cyclops. And Aristophanes mentions the blinding, because it is found in the work of Philoxenus . . .

6

Scholiast on Theocritus: And Philoxenus makes the Cyclops console himself for his love of Galatea and order the dolphins to take word to her that he is assuaging the pain of love with the Muses.

Plutarch *Dinner-table Problems*: Sossius was asked in what passage Philoxenus says that the Cyclops

tries to heal with the tuneful Muses

the pains of love.[1]

7

Diogenian *Proverbs*:

the wood took fire;

a saying used of things that take place rapidly; the metaphor comes from the *Cyclops*.

8[2]

Athenaeus *Doctors at Dinner* [on love]: The Cyclops of Philoxenus of Cythera, in love with Galatea and praising

[1] cf. Philod. *Mus.* 80. 15. 9 K [2] cf. Eust. 1558. 15

προμαντευόμενος τὴν τύφλωσιν πάντα μᾶλλον αὐτῆς ἐπαινεῖ ἢ τῶν ὀφθαλμῶν μνημονεύει, λέγων ὧδε·

ὦ καλλιπρόσωπε
χρυσεοβόστρυχε Γαλάτεια
χαριτόφωνε, θάλος[1] Ἐρώτων

9

Zenob. 5. 45

οἴῳ μ' ὁ δαίμων τέρατι συγκαθεῖρξεν·

ἐπὶ τῶν δυσανασχετούντων ἐπί τινι δυσχερεῖ πράγματι λέγεται ἡ παροιμία. Κύκλωψ γάρ ἐστι δρᾶμα Φιλοξένου τοῦ ποιητοῦ, ἐν ᾧ ὁ Ὀδυσσεὺς περισχεθεὶς τῷ τοῦ Κύκλωπος σπηλαίῳ λέγει· 'Οἴῳ' κτλ.

10

Suid.

ἔθυσας· ἀντιθύσῃ·

τοῦτο παρὰ Φιλοξένῳ ὁ Κύκλωψ λέγει πρὸς τὸν Ὀδυσσέα. ἀπεδέχοντο[2] γὰρ τὸ 'ἔνθα δὲ πῦρ κήαντες ἐθύσαμεν' (*Od.* 9. 231) παρὰ τῷ ποιητῇ εἰρῆσθαι ἐπὶ τῶν ἀρνῶν, οὐχὶ δὲ τὸ ἐπεθυμιάσαμεν[3] νοεῖσθαι.

Sch. *Il.* 9. 219 ἡ διπλῆ ὅτι θῦσαι οὐ σφάξαι, ὡς ὁ Τιμόθεος ὑπέλαβεν καὶ Φιλόξενος, ὁμοίως τῇ ἡμετέρᾳ συνηθείᾳ, ἀλλὰ θυμιᾶσαι, καὶ ὅτι θυηλὰς τὰς ἐπιθυομένας ἀπαρχάς.

11

Synes. *Ep.* 121 Ἀναστασίῳ· Ὀδυσσεὺς ἔπειθε Πολύφημον διαφεῖναι αὐτὸν ἐκ τοῦ σπηλαίου· 'Γόης γάρ εἰμι καὶ εἰς καιρὸν

[1] Eust. omits Γαλ. (so Wil.) θάλος *B*: mss κάλλος [2] mss ἀπεκδέχονται [3] *B–E*: mss ἀπεθύσαμεν

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[1] cf. Diogen. 7. 19, Apostol. 12. 52, Ars. 379 [2] ref. to

her beauty, foresees his blinding and takes great care to praise her for everything except her eyes, thus:

O Galatea of the lovely face, of the golden hair, of the delightful voice, scion of the Loves

## 9 [1]

Zenobius *Proverbs*:

With what a portent hath Heaven imprisoned me! [2]

The proverb is used of those who are much perturbed at some unpleasant event. The *Cyclops* is a drama of the poet Philoxenus in which these words are used by Odysseus when he is shut into the Cyclops' cave.

## 10 [3]

Suidas *Lexicon*:

You sacrificed others; you shall be sacrificed yourself.

This is said by the Cyclops to Odysseus in Philoxenus. It seems that they took Homer's words 'then we kindled fire and sacrificed' to be said of the lambs and not to mean merely 'to offer firstlings.'

Scholiast on the *Iliad*: The mark is because θῦσαι 'to sacrifice' is not σφάξαι 'to immolate' as Timotheus and Philoxenus took it in our present usual sense, but 'to make offering' simply, and because by θυηλαί are meant the offered firstlings.

## 11 [4]

Synesius *Letters* 121: To Anastasius: Odysseus was trying to persuade Polyphemus to let him out of the cave—'For a

the size of the stone at the mouth of the cave [3] cf. *Paroem. Gr. App.* 2. 10, Zon. 625 [4] it is thought likely that this letter is based ultimately on Philoxenus' *Cyclops*

ἄν σοι παρείην οὐκ εὐτυχοῦντι τὰ εἰς τὸν θαλάττιον ἔρωτα· ἀλλ' ἐγώ τοι καὶ ἐπῳδὰς οἶδα καὶ καταδέσμους καὶ ἐρωτικὰς κατανάγκας, αἷς οὐκ εἰκὸς ἀντισχεῖν οὐδὲ πρὸς βραχὺ τὴν Γαλάτειαν. μόνον ὑπόστηθι σὺ τὴν θύραν ἀποκινῆσαι (μᾶλλον δὲ τὸν θυρεὸν τοῦτον· ἐμοὶ μὲν γὰρ καὶ ἀκρωτήριον εἶναι φαίνεται), ἐγὼ δὲ ἐπανήξω σοι θᾶττον ἢ λόγος τὴν παῖδα κατεργασάμενος· τί λέγω κατεργασάμενος; αὐτὴν ἐκείνην ἀποφανῶ σοι δεῦρο πολλαῖς ἴϋγξι γενομένην ἀγώγιμον· καὶ δεήσεταί σου καὶ ἀντιβολήσει· σὺ δ' ἀκκιῇ καὶ κατειρωνεύσῃ. ἄταρ μεταξύ μέ τι καὶ τοιοῦτον ἔθραξε, μὴ τῶν κωδίων ὁ γράσος ἀηδὴς γένηται κόρῃ τρυφώσῃ καὶ λουομένῃ τῆς ἡμέρας πολλάκις· καλὸν οὖν εἰ πάντα εὐθετήσας, ἐκκορήσειάς τε καὶ ἐκπλυνεῖς καὶ ἐνθυμιάσειας τὸ δωμάτιον· ἔτι δὲ κάλλιον, εἰ καὶ στεφάνους παρασκευάσαιο κιττοῦ τε καὶ μίλακος, οἷς σαυτόν τε καὶ τὰ παιδικὰ ἀναδήσαιο· ἀλλὰ τί διατρίβεις; οὐκ ἐγχειρεῖς ἤδη τῇ θύρᾳ;' πρὸς οὖν ταῦτα ὁ Πολύφημος ἐξεκάγχασέ τε ὅσον ἐδύνατο μέγιστον καὶ τὼ χεῖρε ἐκρότησε· καὶ ὁ μὲν Ὀδυσσεὺς ᾤετο αὐτὸν ὑπὸ χαρμονῆς οὐκ ἔχειν ὅτι ἑαυτῷ χρήσαιτο κατελπίσαντα τῶν παιδικῶν περιέσεσθαι. ὁ δέ, ὑπογενειάσας αὐτόν, 'Ὦ Οὖτι,' ἔφη, 'δριμύτατον ἀνθρώπιον ἔοικας εἶναι καὶ ἐγκατατετριμμένον ἐν πράγμασιν· ἄλλο μέντοι τι ποίκιλλε· ἐνθένδε γὰρ οὐκ ἀποδράσεις.' ὁ μὲν οὖν Ὀδυσσεὺς (ἠδικεῖτο γὰρ ὄντως) ἔμελλεν ἄρα τῆς πανουργίας ὀνήσεσθαι. σὲ δέ, Κύκλωπα μὲν ὄντα τῇ τολμῇ, Σίσυφον δὲ τοῖς ἐγχειρήμασι, δίκη μετῆλθε καὶ νόμος καθεῖρξεν,[1] ὧν μή ποτε σὺ καταγελάσειας. εἰ δὲ δεῖ πάντως ὑπερέχειν τε τῶν νόμων, ἀλλὰ μὴ ἔγωγε εἴην ὁ παραλύων αὐτοὺς καὶ τὰς θύρας καταρρηγνὺς τοῦ ἐπὶ τοῖς δεσμώταις οἰκήματος. . . .

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## 12 Σῦρος (?)

Hesych. μεσαύχενες· Ἀριστοφάνης φησί· 'μεσαυχένας νέκυας ἀσκούς.'[2] διὰ τοῦ μ[3] γραπτέον μεσαύχενες ὅτι μέσον αὐχένα ἀσκοῦ πιέζει ὃ περιεβάλλοντο σχοινίον. παρῳδεῖ[4] δὲ τὰ ἐν Φιλοξένου Σύρῳ.[5] ἔνιοι δὲ διὰ τοῦ δ γράφουσι δεσαύχενες καὶ ⟨βυσαύχενες⟩[6] οὐ καλῶς.

[1] cf. *fr.* 9 [2] Dobr: ms ἀσώτους [3] Dobr: ms σ
[4] Dobr.–*B*: ms αὐτοῦ πεζεῖ παρεβάλλοντο τὸ σχ. τραγωδεῖ
[5] *B* sugg. Σατύρῳ [6] *B*, cf. Poll. 2. 136, Xenarch. ap. Ath. 2. 63 f.

wizard am I, who may prove a welcome aid to thee in thy so unsuccessful sea love-making. I know incantations and binding charms and philtres which Galatea can hardly withstand even for a little while. Only do thou engage to move the door aside—or rather this doorstone, which seemeth to me a very promontory—and I will subdue the maid and rejoin thee quicker than the saying of it. Subdue? nay, I will show thee herself lured hither by many a charm; and she shall be thy suppliant, and thou shalt play coy dissembler. Yet this much giveth me thought, lest the smell of the goat in the fleeces disturb a maid that lives softly and washeth herself many times a day. It were well then that thou shouldst both put all in order and sweep and wash and fumigate thy chamber, and better still if thou preparedst crowns of ivy and woodbine to crown thyself and thy love withal. O why tarriest thou? puttest thou not thy hand e'en now to the door?' At this Polyphemus burst out laughing his very loudest and clapped his hands together; and Odysseus thought he was in transports of joy at the expectation that his love should be his. But Polyphemus only chucked him under the chin and said 'Noman, thou seem'st to be a mighty shrewd manikin and well versed in the affairs of life; but now thou must fain broider thee a different robe, for from this place thou shalt not escape.' Odysseus, who was truly being wronged, was in the event, we know, to get the advantage in knavery. But you, who are a Cyclops in strength and a Sisyphus in attempt, are caught by Justice and held fast by Law, both of which you perhaps despise. Yet if you must overcome the laws altogether, I only hope I may not be the one to undo them and break down the door of the prisoner's hold . . .

## 12[1] The Syrian (?)

Hesychius *Glossary*: μεσαύχενες 'Mid-necked':—Aristophanes says 'wineskins, those mid-necked corpses.' It is to be written so with the letter μ, μεσαύχενες, because the cord tied round it squeezes the neck of the wineskin in the middle. He is parodying the phrases of Philoxenus in the *Syrian*. Some authorities, however, write it with the δ, δεσαύχενες 'tie-necked' and also <in the form βυσαύχενες 'bung-necked'>, but incorrectly.

[1] cf. *E.M.* 258. 29

## 13 [2] Ὑμέναιος

Ath. 1. 5 e [π. ὀψοφαγίας]· τὰ δ' αὐτὰ καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἱστοροῦσι . . Κλέαρχος δέ φησι Φιλόξενον προλουόμενον ἐν τῇ πατρίδι καὶ ἄλλαις πόλεσι περιέρχεσθαι τὰς οἰκίας ἀκολουθούντων αὐτῷ παίδων φερόντων ἔλαιον οἶνον γάρον ὄξος καὶ ἄλλα ἡδύσματα· ἔπειτα εἰσιόντα εἰς τὰς ἀλλοτρίας οἰκίας τὰ ἑψόμενα τοῖς ἄλλοις ἀρτύειν ἐμβάλλοντα ὧν ἐστὶ χρεία, κᾆθ' οὕτως εἰς ἑαυτὸν κύψαντα εὐωχεῖσθαι. οὗτος εἰς Ἔφεσον καταπλεύσας εὑρὼν τὴν ὀψοπώλιδα κένην ἐπύθετο τὴν αἰτίαν· καὶ μαθὼν ὅτι πᾶν εἰς γάμους συνηγόρασται λουσάμενος παρῆν ἄκλητος ὡς τὸν νύμφιον. καὶ μετὰ τὸ δεῖπνον ᾄσας ὑμέναιον οὗ ἡ ἀρχή

Γάμε, θεῶν λαμπρότατε

πάντας ἐψυχαγώγησεν· ἦν δὲ διθυραμβοποιός. καὶ ὁ νύμφιος 'Φιλόξενε' εἶπε, 'καὶ αὔριον ὧδε δειπνήσεις·' καὶ ὁ Φιλόξενος 'Ἂν ὄψον' ἔφη 'μὴ πωλῇ τις.'

## 14

Ibid. 2. 35 d [π. οἴνου] ὁ δὲ Κυθήριος Φιλόξενος λέγει·

εὑρείτας οἶνος πάμφωνος

## 15

Antig. Car. *Hist. Mir.* 127 οἱ Δελφοὶ δὲ λέγουσιν ὅτι ἐν τῷ Παρνάσσῳ κατά τινας χρόνους τὸ Κωρύκιον φαίνεσθαι χρυσοειδές. διὸ καὶ τὸν Φιλόξενον οὐδεὶς ἂν εἰκονολογεῖν εἴποι λέγονθ' οὕτως·

αὐτοὶ γὰρ διὰ Παρνασσοῦ
χρυσορόφου Νυμφέων εἴσω θαλάμου[1]

[1] *E*: mss χρυσορόφων Ν. ε. θαλάμων: Wil. χρυσορόφων νυμφαίων εἴσω θαλάμων

## 13[1] Epithalamy

Athenaeus *Doctors at Dinner* [on gluttony]: The same story[2] is told of Philoxenus of Cythera . . . According to Clearchus, whether at home or abroad Philoxenus used to take a bath and then visit other people's houses accompanied by slaves carrying oil, wine, caviare, vinegar and other kinds of seasoning, dress with the required seasoning whatever was cooking for the owners, and then sink down exhausted and make a good meal on the spot. It was Philoxenus who on his arrival at Ephesus found the fishmonger's empty, and being informed, when he asked the reason, that all the fish had been bought up for a wedding, took a bath and went uninvited to the bridegroom's. When supper was over he sang—he was a dithyramb-writer—a wedding-song, that which begins

O Marriage, most famous of Gods,

and captivated all hearts. When the bridegroom said 'You must sup here to-morrow too, Philoxenus,' he rejoined 'I will, if the good things aren't sold meanwhile.'

## 14[3]

The Same [on wine]: Compare Philoxenus of Cythera:

fair-flowing musical wine

## 15

Antigonus of Carystus *Marvels*: According to the Delphians, at certain times the Corycian cave on Mount Parnassus shines like gold. And so we must not suppose Philoxenus to be speaking metaphorically when he says:

They themselves over Parnassus into the gold-roofed chamber of the Nymphs . . .

[1] this and other lyrics of various types may have formed an appendix to the *Dithyrambs* [2] see on Philox. Eryx. p. 346 [3] cf. Eust. 1770. 9

16

Ath. 10. 446 a [π. οἴνου]· ὁ αὐτός φησιν Ἀντιφάνης ἐν τῷ Τραυματίᾳ· '. . . παραδίδου δ' ἑξῆς ἐμοὶ | τὸν

ἀρκεσίγυιον

ὡς ἔφασκ' Εὐριπίδης. | —*B.* Εὐριπίδης γὰρ τοῦτ' ἔφασκεν;—*A.* ἀλλὰ τίς; | —*B.* Φιλόξενος δήπουθεν. —*A.* οὐθὲν διαφέρει, | ὦ 'τάν· ἐλέγχεις μ' ἕνεκα συλλαβῆς μιᾶς.'

17

Theophr. *de Ventis* 38 [π. Ζεφύρου]: πνεῖ δ' ἐνιαχοῦ μὲν χειμέριος, ὅθεν καὶ ὁ ποιητὴς δυσαῆ προσηγόρευσεν, ἐνιαχοῦ δὲ μετρίως καὶ μαλακῶς, διὸ καὶ Φιλόξενος

ἁδεῖαν

αὐτοῦ πεποίηκε τὴν πνοήν.

18

Plin. *H.N.* 37. 31 Phaethontis fulmine icti sorores luctu mutatas in arbores populos lacrimis electrum omnibus annis fundere iuxta Eridanum amnem, quem Padum vocamus, et electrum appellatum, quoniam sol vocitatus sit *Elector*, plurimi poetae dixere, primique, ut arbitror, Aeschylus, Philoxenus, Euripides, Satyrus, Nicander.

19

Ar. *Nub.* 335 ΣΤΡΕΨΙΑΔΗΣ καὶ ΣΩΚΡΑΤΗΣ· ΣΤ. ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταίγλαν δάϊον ὁρμάν, | πλοκάμους θ' ἑκατογκεφάλα Τυφῶ πρημαινούσας τε θυέλλας, | εἶτ' ἀερίας, διεράς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς, | ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν· εἶτ' ἀντ' αὐτῶν κατέπινον | κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέα τ' ὀρνίθεια κιχηλᾶν.

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[1] there may be some hidden joke here besides the exaggeration

## 16

Athenaeus *Doctors at Dinner* [on wine]: The same Antiphanes says in the *Wounded Soldier*: '. . . hand over to me next

the aider of limbs

as Euripides called it.—*B.* Euripides called it that?—*A.* Well then, who?—*B.* Philoxenus, of course.—*A.* No matter, my good man: you're quibbling over a single syllable.' [1]

## 17

Theophrastus *On Winds* [on the Zephyr or S.W. wind]: It is sometimes a stormwind, hence Homer calls it δυσαής or 'ill-blowing'; sometimes on the other hand it is moderate and mild, hence Philoxenus has spoken of its breath as

sweet.

## 18

Pliny *Natural History*: After Phaethon was struck by lightning, his sisters were changed by their lamentations into poplar-trees which every year poured forth tears of amber on the banks of the Eridanus, a river which we call the Padus or Po; the amber is called *electrum* because the sun is called *Elector* or 'Bright One.' So have very many poets told us, the first of them, I believe, Aeschylus, Philoxenus, Euripides, Satyrus and Nicander.

## 19

Aristophanes *Clouds* STREPSIADES and SOCRATES: STR. Then that's why they wrote of the 'deadly light-shotten onrush of moisty clouds,' of the 'tresses of hundred-head Typhos' and 'storms a-pant,' of 'ethereal liquid ones' and 'crook-taloned air-swimming birds' and the 'rains of the waters of clouds all dewy'—and for doing that they would guzzle on fricasséed thrushes and slices of eel 'great and good.'

Sch. *ad loc.* . . . ταῦτα δὲ εἰς Φιλόξενον τὸν διθυραμβοποιόν. τὸ γὰρ

στρεπταίγλαν

οὗτος εἶπεν. ἐπεὶ οὖν συνθέτοις καὶ πολυπλόκοις οἱ διθυραμβοποιοὶ χρῶνται λέξεσιν, κατὰ τὸν ἐκείνων ζῆλον καὶ αὐτὸς τοιαύταις χρῆται. δηλοῖ οὖν ἄντικρυς διὰ τὸ ἐξεστραμμένον τὴν ἀηδίαν τούτων ἐν τοῖς συνθέτοις.

## 20 Ἐπίγραμμα

*Anth. Pal.* 9. 319 Φιλοξένου· εἰς Ἑρμοῦ ἄγαλμα ὅπερ ἀνέθηκε Τληπόλεμος Μυρεύς·

Τληπόλεμός <μ'>[1] ὁ Μυρεὺς Ἑρμᾶν ἀφετήριον ἕρμα
ἱροδρόμοις θῆκεν παῖς ὁ Πολυκρίτεω,
δὶς δέκ' ἀπὸ σταδίων ἐναγώνιος·[2] ἀλλὰ πονεῖτε
μαλθακὸν ἐκ γονάτων ὄκνον ἀπωσάμενοι.

[1] *B* [2] *E*: ms -ον, but l. 3 must give a reason; ἐναγώνιος would naturally come to mean 'victorious' in a heat (as of wrestling), 'still in,' 'not knocked out,' and thence would seem to have been transferred in that sense to a 'final,' as here

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[1] the word seems to mean pleached, inwoven, or 'shot,' with light, but another Sch. (Suid. *s.v.*) explains it as 'turning the daylight or making to disappear' [2] if this

Scholiast *on the passage*: . . . This is directed against Philoxenus the dithyramb-writer; for the word

light-shotten[1]

is his.[2] The dithyrambic poets use compound and complex expressions, and so Aristophanes uses the same in emulation of them. Thus he makes clear the unpleasantness these authors show in their compounds owing to their disjointedness.

## 20 Inscription

*Palatine Anthology*: Philoxenus on a statue of Hermes dedicated by Tlepolemus of Myra.[3]

Tlepolemus of Myra, the son of Polycrites, set up this Hermes for a starting-post[4] unto the runners in the sacred races, because he had been victorious after twice ten furlongs; thrust soft sluggardry from your knees, ye runners, and hie you on.[5]

does refer to P. of Cythera it must have come only in the 2nd edition of the play, for he was only 12 in 423 [3] the T. of Lycia of Paus. 5. 8. 11 (called 'Hippocrates son of Thessalus' in the Armenian version of Eusebius) is either a mistake or a different man; the victory there recorded under 256 B.C. was in a race ridden on colts [4] there is prob. a play on *Hermes* and *herma* 'post' or 'cairn [5] the *δόλιχος* or long-race was sometimes as much as 24 furlongs; in all but the shortest race the starting-post was also the turning-post

## ΑΡΙΦΡΟΝΟΣ

### Βίος

*C. I. A.* 1280 Μνησίμαχος Μνησιστράτου Θεότιμος Διοτίμου ἐχορήγουν, Ἀρίφρων ἐδίδασκεν, Πολυχάρης Κώμωνος ἐδίδασκεν.

## ΑΡΙΦΡΟΝΟΣ

### Παιάν εἰς Ὑγίειαν

Ath. 15. 701 f. *μετὰ ταῦτ' ἤδη μελλόντων καὶ ἡμῶν ἀνίστασθαι ἐπεισῆλθον παῖδες φέροντες ὁ μέν τις θυμιατήριον ὁ δὲ . . .*[1] *ἐκ τοῦ θυμιατηρίου . . . καὶ ἐκ τοῦ λιβανωτοῦ, τοῖς θεοῖς πᾶσι καὶ πάσαις εὐξάμενος, ἐπισπείσας τοῦ οἴνου καὶ δοὺς κατὰ τὸ νόμιμον τὸ ἐπιχώριον τὸ λοιπὸν τοῦ ἀκράτου τῷ διδόντι ἐκπιεῖν παιδί, τὸν εἰς τὴν Ὑγίειαν Παιᾶνα ᾄσας τὸν ποιηθέντα ὑπὸ Ἀρίφρονος τοῦ Σικυωνίου τόνδε·*[2]

Ὑγίεια, πρεσβίστα μακάρων, μετὰ σεῦ ναίοιμι τὸ λειπόμενον
βιοτᾶς, σὺ δέ μοι πρόφρων σύνοικος εἴης·
εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων ἢ[3]
τᾶς ἰσοδαίμονος ἀνθρώποις βασιληΐδος ἀρχᾶς ἢ πόθων

[1] gap of 9 ll. in ms [2] stone reads (1–2) *υγεια βροτοισι πρ.* and *σου* (so Max.) *νειν* (*i.e. ναίειν*), *το λοιπον βιου*, (3) *προφρων ξυγειην* (*ζυγείης or συνείης*?), (4–5) *ηδ αυθις η πλ. χαριν η τεκ. ηδ αυθις ευδαιμονος ανθρωπους*, (6–8) *αρχας ηπιοφρον ζυγιης Αφρ. ελκεσι* (*i.e. ἕρκεσι* ?), (9–10) *ηδε τις* and *τερψιν*, (11) *ακοα τεθανται* (12) *μετα θια υγεια* (13) *χαρ. οαος* (*sic*) [3] Ath. omits

# ARIPHRON

## Life

*Attic Inscriptions* [on a stone found at Athens]: Mnesimachus son of Mnesistratus and Theotimus son of Diotimus provided the chorus, Ariphron and Polychares son of Comon taught it.[1]

# ARIPHRON

## Paean to Health [2]

Athenaeus *Doctors at Dinner*: We were on the point of leaving the table when slaves entered with a censer and [frankincense . . . . . . .],[3] he prayed to all the Gods and Goddesses, poured a libation of the wine and gave what was left, according to the custom of the country, to the ministering slave to finish up, sang the *Paean to Health* of Ariphron of Sicyon as follows:

Health, eldest of Gods,[4] with thee may I dwell for the rest of my life and find thee a gracious house-mate. If there be any joy in wealth, or in children, or in that kingly rule that maketh men

[1] records a victory in the dithyramb competition; the 'teachers' were the composers; the date is about 397 B.C.
[2] cf. Plut. *Virt. Mor.* 10, *Frat. Am.* 2, Max. Tyr. 13 (7), Luc. *Pro Lapsu* 6, Themist. *Or.* 11. 151. c, and stone ap. Kaib. *Epigr.* 1027 (*c.* A.D. 200)
[3] see opp.: the gap doubtless contained a libation-bowl, etc. and prob. musicians and the subject of the main verb, which apparently followed the citation, where there is another gap
[4] *or* most honoured of Gods

οὓς κρυφίοις Ἀφροδίτας
ἄρκυσιν θηρεύομεν,
ἢ εἴ τις ἄλλα θεόθεν ἀνθρώ-
ποισι τέρψις ἢ πόνων
ἀμπνοὰ πέφανται,
μετὰ σεῖο, μάκαιρ' Ὑγίεια, τέθαλε
πάντα καὶ λάμπει Χαρίτων ὀάροις·[1]
σέθεν δὲ χωρὶς οὔτις εὐδαίμων ἔφυ.—[2]

καὶ ἀσπασάμενος ἡμᾶς φιλοφρό⟨νως⟩ . . .

like to Gods, or in the desires we hunt with the secret nets of Aphroditè, or if there be any other delight or diversion sent of Heaven unto man, 'tis with thy aid, blessed Health, that they all do thrive and shine in the converse of the Graces; and without thee no man alive is happy.—

and then, after bidding us a hearty good-night . . . .

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[1] Crus: mss Ath. *οαρες*, *ὄαρι*, *οαρ*, Cod. Ottobon. *οαρης*
[2] Ath. omits

# ΠΟΛΥΙΔΟΥ

## Βίος

*Marm. Par.* 68 ἀφ' οὗ Πολύϊδος Σηλυμβριανὸς διθυράμβῳ ἐνίκησεν Ἀθήνησιν ἔτη ΗΔ̣[. . . ἄρχοντος Ἀθήνησι . . . . . . .]

Diod. Sic. 14. 46

Plut. *Mus.* 21 καθόλου δ' εἴ τις τῷ μὴ χρῆσθαι τεκμαιρόμενος καταγνώσεται τῶν μὴ χρωμένων ἄγνοιαν, πολλῶν ἂν τις φθάνοι καὶ τῶν νῦν καταγιγνώσκων· οἷον, τῶν μὲν Δωριωνείων τοῦ Ἀντιγενιδείου τρόπου καταφρονούντων, ἐπειδήπερ οὐ χρῶνται αὐτῷ· τῶν δ' Ἀντιγενιδείων τοῦ Δωριωνείου διὰ τὴν αὐτὴν αἰτίαν· τῶν δὲ κιθαρῳδῶν τοῦ Τιμοθείου τρόπου, σχεδὸν γὰρ ἀποπεφοιτήκασιν εἴς τε τὰ καττύματα καὶ εἰς τὰ Πολυΐδου ποιήματα.

Ath. 8. 352 b [ἐκ τῶν Καλλισθένους Στρατονίκου ἀπομνημονεύματα]· Πολυΐδου δὲ σεμνυνομένου ὡς ἐνίκησε Τιμόθεον ὁ μαθητὴς αὐτοῦ Φιλωτᾶς 'θαυμάζειν' ἔφη 'εἰ ἀγνοεῖς ὅτι οὗτος[1] μὲν ψηφίσματα ποιεῖ, Τιμόθεος δὲ νόμους.'

[1] mss αὐτός

# POLYÏDUS

## Life

*Parian Chronicle*: From the time when Polyïdus of Selymbria was victorious with the dithyramb at Athens a hundred and [. . . . . years,[1] in the archonship of . . . . . . at Athens.]

Diodorus of Sicily: *see on* Telestes p. 273.

Plutarch *On Music*: In general, if we are to argue ignorance of a use from its not being employed, we shall condemn for ignorance many artists of the present day,—for instance, the Doro-Ionics who despise the Antigenidean style, and the Antigenideans who despise the Doro-Ionic; neither school uses the style of the other. Similarly we shall condemn for ignorance the lyre-singers who despise the style of Timotheus; these have practically returned[2] to the 'patchwork' music and the compositions of Polyïdus.

Athenaeus *Doctors at Dinner* [recorded sayings of Stratonicus from Callisthenes]: When Polyïdus boasted one day of his pupil Philotas' defeat of Timotheus, Stratonicus exclaimed 'I am surprised that you do not know that Philotas writes bills presented and Timotheus acts passed.'[3]

[1] the lost date must lie between 398 and 380 B.C. [2] in the time of A.'s authority, perh. Aristoxenus [3] with a play on νόμοι, laws or 'nomes'

*C.I.G.* 2. p. 641. 3053 *lapis prope Teon compertum*: ἔδοξε Κνωσίων τοῖς Κόσμοις καὶ τᾷ πόλει· ἐπειδὴ Ἡρόδοτος Μηνοδότω καὶ Μενεκλῆς Διονυσίω ἀποσταλθέντες πρεσβευταὶ πὰρ Τηΐων ποτὶ τὰς ἐν Κρήτᾳ πόλιας, καὶ διατρίψαντες τὸν πλεῖστον χρόνον ἐν τᾷ ἁμᾷ πόλει, οὐ μόνον τὰν ἀπὸ τᾶς ἀναστροφᾶς εὐταξίαν ἀπεδείξαντο ἀλλὰ καὶ ἐπεδείξατο Μενεκλῆς μετὰ κιθάρας πλεονάκις τά τε Τιμοθέω καὶ Πολυΐδω καὶ τῶν ἁμῶν ἀρχαίων ποιητᾶν, καθὼς προσῆκεν ἀνδρὶ πεπαιδευμένῳ· ὅπᾳ ὦν ἰσᾶντι Τήϊοι ὅτι ἁ πόλις ἀποδέδεκται τὸς τοιούτος τῶν ἀνδρῶν, δεδόχθαι ἐπαινέσαι τάν τε Τηΐων πόλιν ἐπὶ τῷ τοιούτος ἄνδρας πέμψαι, ὁμοίως δὲ τὸς πρεσβευτὰς Ἡρόδοτον καὶ Μενεκλῆν, ὅτι καλῶς καὶ εὐτάκτως εὐδεδα[μήκαντι . . .

## ΠΟΛΥΙΔΟΥ ΜΕΛΩΝ

### 1

*E.M.* 164. 20 Ἄτλας· ὄρος Λιβύης· Πολύϊδος δὲ ὁ διθυραμβοποιὸς παρίστησιν αὐτὸν ποιμένα γεγονέναι, καί φησιν ὅτι παραγενόμενος ὁ Περσεὺς ἐπερωτώμενός τε ὑπ' αὐτοῦ τίς εἴη καὶ πόθεν ἀφῖκτο, ἐπειδὴ λέγων οὐκ ἔπειθεν, ἀνάγκῃ ἔδειξεν αὐτῷ τὸ τῆς Γοργόνης πρόσωπον καὶ ἀπελίθωσεν αὐτόν, καὶ ἀπ' αὐτοῦ τὸ ὄρος Ἄτλας ἐκλήθη. οὕτω Λυκόφρονος ἐν Ὑπομνήματι.

### 2

Arist. *Poet.* 16 [π. ἀναγνωρίσεως]· τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὅμοιός τις ἐλήλυθεν, ὅμοιος δὲ

[1] cf. Tzet. *Lyc.* 879, *Exeg. Il.* 132. 18

*Upon a stone found near Teos*: Whereas Herodotus son of Menodotus and Menecles son of Dionysius have been sent ambassadors from Teos to the cities of Crete and have spent most of the time allowed them in our city, and have not only shown the good behaviour expected from visitors, but one of them, to wit Menecles, as became a man of culture, has given sundry tasteful performances to the lyre, as well of the works of Timotheus and Polyïdus as of our own classical poets; it is resolved by the Directors and City of Cnossus that, in order that the Teians may know that the City has accepted the embassy of the ambassadors aforesaid, thanks be tendered to the city of Teos for sending the same, and likewise to the ambassadors Herodotus and Menecles for their excellent behaviour during their visit.

See also [Censorin.] *Gram. Lat.* 6. 608.

## THE POEMS OF POLYÏDUS

### 1 [1]

*Etymologicum Magnum*: Atlas: A mountain of Libya. The dithyramb-writer Polyïdus makes him out to have been a shepherd to whom Perseus one day came and (instead of being allowed to pass) was asked by him who he was and whence he came; whereupon, being unable to gain his permission by force of words, he must needs show him the Gorgon's head and turn him to stone; and thus the mountain came to be called after him Atlas. This account is given by Lycophron in h *Commentary*.

### 2

Aristotle *Poetics* [on 'recognition' or 'discovery' in the drama]: The fourth kind is that occasioned by inference. For instance in the *Libation-bearers*; 'Someone has arrived

οὐθεὶς ἀλλ' ἢ Ὀρέστης· οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυΐδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι ὅτι ἥ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι.

Ibid. 17 τούς τε λόγους τοὺς πεποιημένους δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενείας. τυθείσης τινὸς κόρης καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἱδρυνθείσης δὲ εἰς ἄλλην χώραν ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῷ θεῷ, ταύτην ἔσχε τὴν ἱερωσύνην. χρόνῳ δ' ὕστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν τῆς ἱερείας. τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς διά τιν' αἰτίαν[1] ἐλθεῖν ἐκεῖ, καὶ ἐφ' ὅτι δέ, ἔξω τοῦ μύθου. ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐριπίδης εἴθ' ὡς Πολύϊδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι· καὶ ἐντεῦθεν ἡ σωτηρία.

## περὶ ΤΕΛΛΗΝΟΣ ἢ ΤΕΛΛΙΔΟΣ

Plut. *Reg. Apoph.* 193 [π. Ἐπαμεινώνδα]· ἀπαγγείλαντος δέ τινος ὡς Ἀθηναῖοι στράτευμα καινοῖς κεκοσμημένον ὅπλοις εἰς Πελοπόννησον ἀπεστάλκασι, 'Τί οὖν' εἶπεν 'Ἀντιγενείδας στένει καινοὺς Τέλληνος αὐλοὺς ἔχοντος;' ἦν δὲ αὐλητὴς ὁ μὲν Τέλλης κάκιστος, ὁ δὲ Ἀντιγενείδας κάλλιστος.

Zen. *Paroem.* 1. 45 ἄειδε τὰ Τέλληνος· ἐπὶ τῶν σκωπτικῶν τίθεται ἡ παροιμία. Τέλλην γὰρ αὐλητὴς ἐγένετο καὶ μελῶν ποιητής, παίγνιά τε κατέλιπεν εὐρρυθμότατα καὶ χάριν ἔχοντα πλείστην καὶ σκώμματα κομψότατα.

Ibid. 2. 15 οὗτος ὁ Τέλλην ἐγένετο αὐλητὴς καὶ μελῶν ἀνυποτάκτων ποιητής. μέμνηται αὐτοῦ Δικαίαρχος ὁ Μεσσήνιος.

Ptol. Heph. ap. Phot. *Bibl.* 190. 151. 9 τελευτήσαντος Δημητρίου τοῦ Σκηψίου τὸ βιβλίον Τέλλιδος πρὸς τῇ κεφαλῇ αὐτοῦ εὑρέθη.

[1] mss add ἔξω τοῦ καθόλου

who resembles me; nobody resembles me but Orestes; therefore it is he.' And there is the recognition of Iphigeneia in Polyïdus the sophist, where Orestes naturally infers that as his sister has been sacrificed so he must now share her fate.

The Same: Subjects already invented should nevertheless be sketched out in general by the poet himself before being arranged in episodes and worked out in detail. He should investigate the general plan, for example, of an *Iphigeneia* thus:—A young girl has been sacrificed and has then mysteriously vanished from the sight of her sacrificers and been transported to a country where it is customary to sacrifice all strangers to the God, and there become priestess. Some time afterwards her brother happens to arrive there. The fact that he has been sent there by the oracle for some reason, the purpose of his coming, is outside the story. However, he comes, is seized, and is about to be sacrificed, when he makes the recognition. This may be either in the manner of Euripides or of Polyïdus, who makes him say very naturally that it was not only his sister, then, who was to perish by sacrifice—a remark which saves his life.

## on TELLES, TELLEN, or TELLIS

Plutarch *Sayings of Kings* [Epaminondas]: When news was brought him that the Athenians had sent a newly-equipped army into the Peloponnese, he said 'What of it? Does Antigeneidas weep and wail when Telles gets a new pair of pipes?' Now Telles was as bad a fluteplayer as Antigenidas was a good one.

Zenobius *Proverbs*: Sing the songs of Tellen:—the proverb is used of mockers or jesters. Tellen was a fluteplayer and lyric poet who left some sportive verse of excellent rhythm and remarkable charm, and some extremely witty jests.

The Same: This Tellen was a fluteplayer and a writer of miscellaneous lyrics, who is mentioned by Dicaearchus the Messenian.

Ptolemy son of Hephaestion: When Demetrius of Scepsis died, a copy of the works of Tellis was found beside his pillow.

## περὶ ΛΥΣΙΜΑΧΟΥ

Harpocr. *Λυσίμαχος· . . . οὗ μνημονεύει Λυκοῦργος ἐν τῷ Περὶ τῆς Διοικήσεως ὡς εὐτελοῦς μελοποιοῦ.*

## ΑΡΙΣΤΟΤΕΛΟΥΣ

### εἰς Ἑρμείαν

Ath. 15 696 a [*π. σκολίων*]· *τούτων λεχθέντων ὁ Δημόκριτος ἔφη· Ἀλλὰ μὴν καὶ τὸ ὑπὸ τοῦ πολυμαθεστάτου γραφὲν Ἀριστοτέλους εἰς Ἑρμείαν τὸν Ἀταρνέα οὐ παιάν ἐστιν, ὡς ὁ τὴν τῆς ἀσεβείας κατὰ τοῦ φιλοσόφου γραφὴν ἀπενέγκας Δημόφιλος ἐν⟨εκάλεσεν ἂν⟩ αἰδῶς*[1] *παρασκευασθεὶς ὑπ' Εὐρυμέδοντος, ὡς ἀσεβοῦντος καὶ ᾄδοντος ἐν τοῖς συσσιτίοις ὁσημέραι εἰς τὸν Ἑρμείαν παιᾶνα. ὅτι δὲ παιᾶνος οὐδεμίαν ἔμφασιν παρέχει τὸ ᾆσμα, ἀλλὰ τῶν σκολίων ἕν τι καὶ αὐτὸ εἶδός ἐστιν, ἐξ αὐτῆς τῆς λέξεως φανερὸν ὑμῖν ποιήσω·*

*Ἀρετὰ πολύμοχθε γένει βροτείῳ,*[2]
*θήραμα κάλλιστον βίῳ,*
*σᾶς πέρι, παρθένε, μορφᾶς*
*καὶ θανεῖν ζαλωτὸς ἐν Ἑλλάδι πότμος*
*καὶ πόνους τλῆναι μαλεροὺς ἀκάμαντας·*[3]
*τοῖον ἐπὶ φρένα βάλλεις*
*καρπὸν ἰσαθάνατον*[4] *χρυσοῦ τε κρείσσω*
*καὶ γονέων μαλακαυγήτοιό θ' ὕπνου.*
*σεῦ γ' ἕνεχ' οἱ*[5] *Διὸς Ἡρακλέης Λήδας τε κοῦροι*
*πόλλ' ἀνέτλασαν ἔργοις*
*σὰν ἀγρεύοντες δύναμιν·*[6]
*σοῖς δὲ πόθοις Ἀχιλεὺς*
*Αἴας τ' Ἀΐδα δόμον ἦλθον·*[7]

[1] *E*: mss *ἀπενεγκάμενος Δ. εἰς αἰδῶτε* [2] P *βροτεωι*, perh. rightly [3] so Diog: P *-τος*, Ath. *ἀκαμάτους* [4] Wil. and P: Diog. *κ. εἰς ἀθ.*, Ath. *κ. τ' ἀθ.* [5] *γ'* P: others *δ'* *οἱ*

## on LYSIMACHUS

Harpocration *Lexicon to the Attic Orators*: Lysimachus:—mentioned as a second-rate lyric poet by Lycurgus in his speech *On the Treasury.*[1]

## ARISTOTLE

### To Hermeias[2]

Athenaeus *Doctors at Dinner* [scolia or drinking-songs]: Democritus now remarked that the poem written by the most learned of men, Aristotle, to Hermeias of Atarneus, was not a paean as was asserted by Demophilus, who at the instigation of Eurymedon instituted the proceedings against the philosopher and laid the outrageous accusation of impiety, on the plea that he daily sang a paean in honour of Hermeias[3] at the common board of the Peripatetic School. 'As a matter of fact' said he 'the poem bears no resemblance to the paean, but is a particular kind of scolion such as we have just been discussing, and this I will show you plainly from what it says:

Virtue, laborious prize of mortals and noblest quest of life, 'tis the most enviable lot in Greece to die or suffer bitter toil unceasing for thy maiden beauty, such the heaven-rivalling fruit thou bestowest on the mind; better than gold or high birth, better than soft-eyed sleep. For thee did Heracles, for thee did those other sons of Zeus that Leda brought him, bear much in vigorous search of thy power and art; for love of thee went Ajax and Achilles to the house of Death; and now for thy

[1] cf. Suid. *s.v.* [2] cf. Stob. *Fl.* 1. 12, Diog. L. 5. 1. 7 ('the hymn to Hermeias'), Didymus *Berliner Klassikertexte* i. 25 ('paean') [3] died 344

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Wil: mss ὁ ἐκ [6] P [σὰν διέ]πουτες δ. [7] Wil: mss 'Αΐδαο δόμους ἦλ. P ποθοισι

σᾶς δ' ἕνεκεν φιλίου
μορφᾶς καὶ Ἀταρνέος ἔντροφος
ἀελίου χήρωσεν[1] αὐγάς.
τοίγαρ ἀοίδιμον ἔργοις
ἀθάνατόν τέ μιν αὐδήσουσι[2] Μοῦσαι
Μναμοσύνας θύγατρες,
Διὸς ξενίου σέβας αὔξου-
σαι φιλίας τε γέρας βεβαίου.

*ἐγὼ μὲν οὐκ οἶδα εἴ τίς τι κατιδεῖν ἐν τούτοις δύναται παιανικὸν ἰδίωμα, σαφῶς ὁμολογοῦντος τοῦ γεγραφότος τετελευτηκέναι τὸν Ἑρμείαν δι' ὧν εἴρηκεν . . . οὐκ ἔχει δ' οὐδὲ τὸ παιανικὸν ἐπίρρημα, καθάπερ ὁ εἰς Λύσανδρον τὸν Σπαρτιάτην γραφεὶς ὄντως παιάν, ὅν φησι Δοῦρις ἐν τοῖς Σαμίων ἐπιγραφομένοις Ὥροις ᾄδεσθαι ἐν Σάμῳ. . . . ἀλλὰ μὴν καὶ αὐτὸς Ἀριστοτέλης ἐν τῇ Ἀπολογίᾳ τῆς Ἀσεβείας, εἰ μὴ κατέψευσται ὁ λόγος, φησίν· 'Οὐ γὰρ ἄν ποτε Ἑρμείᾳ θύειν ὡς ἀθανάτῳ προαιρούμενος ὡς θνητῷ μνῆμα κατεσκεύαζον καὶ ἀθανατίζειν τὴν φύσιν βουλόμενος ἐπιταφίοις ἂν τιμαῖς ἐκόσμησα τὸ ⟨σῶμα⟩.'*[3]

## ΕΡΜΟΛΟΧΟΥ (?)

Stob. *Fl.* 98. 66 [*π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελὴς καὶ φροντίδων ἀνάμεστος*]· *Ἑρμολόχου*·[4]

ἀτέκμαρτος ὁ πᾶς βίος οὐδὲν ἔχων
πιστὸν πλανᾶται συντυχίαις ἔνι,[5]
ἐλπὶς δὲ φρένας παραθαρσύνει, τὸ δὲ μέλλον
ἀκριβῶς
οἶδεν οὐδεὶς θνατὸς ὅπᾳ φέρεται·
ἀντιπνεῖ δὲ πολλάκις εὐ-
τυχίαις δεινά τις αὔρα·[6]
θεὸς δὲ πάντας ἔν <τε> κινδύ-
νοισιν ἔν τ' ἄταις κυβερνᾷ.[7]

[1] Diog. P omit *καί*  P *χωρησεν*  [2] *ἀοίδιμον* Ath. P: Diog. *-μος* (and *ἀθάνατοι*)  *αὐδ.* Wil: mss *αὐξ.* from below  [3] Kaib: mss *ἐκοσμήσατο, ἐκόσμουν*  [4] mss also *Ἑρμολάου*, but Phot. *-λοχος*  [5] *E*: mss *συντυχίαισιν*  [6] Pflugk-*B*:

loved beauty Atarneus' nursling[1] hath made the sun's light desolate. Therefore shall the Daughters of Memory cry him famous for his deeds and to live evermore, and magnify the God of Host and Guest and extol true friendship.

Now I do not know whether anyone can see anything here characteristic of the paean. The writer clearly admits that Hermeias is dead . . ., and there is no paeanic refrain as there is in the real paean to the Spartan Lysander which, in his book entitled *Annals of Samos*, Duris declares is sung in that city . . . And moreover Aristotle says himself, in his *Defence from the Accusation of Impiety*—if the speech is genuine—"If I had intended to sacrifice to Hermeias as an immortal being I should not have built him the tomb of a mortal, nor if I had wished to make him a God should I have honoured his remains with funeral obsequies."'

## HERMOLOCHUS (?)

Stobaeus *Anthology* [that life is short, of little account, and full of care]: Hermolochus:[2]

All life is inscrutable, wandering amid events with nothing sure. 'Tis hope cheers on the heart; no man born knoweth certainly whither he goes; and often enough there bloweth a dire wind contrary to success. Yet in danger and calamity God is ever at the helm.

[1] Hermeias [2] *or* Hermolaüs; called Hermolochus by Stobaeus ap. Phot. *Bibl.* 167 (p. 117 init. Bek.); hardly to be identified with the Hermodotus of Plut. *Is. et Os.* 24, Stob. *Fl.* 60. 3, still less with the Hermocles of Ath. 15. 697 a, 6. 253 b; it may well come within the scope of this book

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mss *ἀντιπνέει* and *ἀτυχίαις* [7] transp *B*: mss *θεὸς . . . κυβερνᾷ ἀντιπνεῖ . . . αὔρα* ⟨*τε*⟩ *E* (B. suppl. *γε*) *κινδύνοισιν ἔν τ' ἄταις B*: mss *κινδύνοις θνατούς*

# ΛΥΚΟΦΡΟΝΙΔΟΥ ΜΕΛΩΝ

## 1

Ath. 13. 564 a [π. ἔρωτος]· πρὸς ἀλήθειαν γάρ, καθάπερ φησὶ Κλέαρχος ἐν τῷ πρώτῳ τῶν Ἐρωτικῶν, Λυκοφρονίδην εἰρηκέναι φησίν·

*οὔτε παιδὸς ἄρρενος οὔτε παρθένων*
*τῶν χρυσοφόρων οὐδὲ γυναικῶν βαθυκόλπων*
*καλὸν τὸ πρόσωπον ἐὰν μὴ κόσμιον πεφύκῃ·*[1]
*ἡ γὰρ αἰδὼς ἄνθος ἐπισπείρει.*

## 2

Clearch. ap. Ath. 15. 670 e [διὰ τί, τῶν ἐστεφανωμένων ἐὰν λύηται ὁ στέφανος, ἐρᾶν λέγονται]· ἢ μᾶλλον ὑφ' ὧν οἴονταί τε καὶ πρὸς ἀλήθειαν τὸν τῆς ψυχῆς κόσμον ἐσκύλευνται, τούτοις καὶ τὸν τοῦ σώματος κόσμον ὑπὸ τοῦ πάθους ἐξαγόμενοι σκυλεύοντες ἑαυτοὺς ἀνατιθέασιν;[2] πᾶς δ' ὁ ἐρῶν τοῦτο δρᾷ μέν,[3] μὴ παρόντος δὲ τοῦ ἐρωμένου τῷ[4] ἐμποδὼν ποιεῖται τὴν ἀνάθεσιν. ὅθεν Λυκοφρονίδης τὸν ἐρῶντα ἐκεῖνον αἰπόλον ἐποίησε λέγοντα·

*τόδ' ἀνατίθημί σοι ῥόδον*
*καλὸν ἀνάθεμα*[5] *καὶ πέδιλα καὶ κυνέαν*
*καὶ τὰν θηροφόνον λογχίδ', ἐπεί μοι νόος*
*ἄλλᾳ κέχυται*
*ἐπὶ τὰν Χάρισι φίλαν παῖδ' Ἀκακαλλίδα.*[6]

## περὶ ΞΕΝΟΚΡΙΤΟΥ καὶ ΞΕΝΟΔΑΜΟΥ

Heracl. Pont. *Pol. fr.* 30 [π. Λοκρῶν]· ἐγένετο Λοκρὸς Ξενόκριτος, τυφλὸς ἐκ γενετῆς ποιητής.

[1] ἐὰν μή and πεφύκῃ Mein.–*B*: mss ἀλλά and -κει [2] Mus: mss καὶ τούτοις καί and καὶ σκυλεύοντες [3] Schw. inserts παρόντος, but cf. the ellipse before εἰ δὲ μή [4] mss τοῦ [5] Cas.-*E*: mss νόημα [6] Wil: cf. Ap. Rh. 4. 1491, Anacr. 18. 3: mss παῖδα καὶ καλάν

# LYCOPHRONIDES

## Poems

### 1

Athenaeus *Doctors at Dinner* [on love]: According to the 1st Book of the *Erotics* of Clearchus, Lycophronides truly says:

Neither in lad nor golden lass[1] nor yet in buxom dame is the face fair which is not modest, for beauty is engendered of a proper shame.

### 2[2]

Clearchus in the Same [why, when a man's wreath comes apart, we say he is in love]: Or is it rather that lovers are betrayed by their passion into despoiling themselves of a bodily adornment to dedicate it to one who has despoiled them, as they rightly think, of a spiritual? That is what every lover does if the beloved be there; and if not, he dedicates it to whoever is—which is the reason why Lycophronides makes his lovesick goatherd say:

This rose, with my cap and shoes and game-slaying javelins, is my fair offering to thee,[3] though my thoughts lie otherwhere, to wit on the lass Acacallis whom the Graces love so well.

*The following passages refer to poets of whom some certainly and all possibly come within the scope of this book*

## on XENOCRITUS and XENODAMUS

Heracleides of Pontus [on Locri]: Xenocritus, a poet blind from his birth, was a Locrian.

[1] *lit.* wearing gold (*i.e.* ornaments) [2] cf. Philostr. *Vit. Ap.* 5. 15 K [3] prob. a wayside effigy

Plut. *Mus.* 9 τῆς δευτέρας δὲ (καταστάσεως τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ) Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Λοκρὸς καὶ Πολύμνηστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι . . . ἦσαν δ' ὁ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων . . . ἄλλοι δὲ Ξενόδαμον ὑπορχημάτων ποιητὴν γεγονέναι φασὶ καὶ οὐ παιάνων, καθάπερ Πρατίνας· καὶ αὐτοῦ δὲ τοῦ Ξενοδάμου ἀπομνημονεύεται ᾆσμα, ὅ ἐστι φανερῶς ὑπόρχημα. περὶ δὲ Ξενοκρίτου, ὃς ἦν τὸ γένος ἐκ Λοκρῶν ἐν Ἰταλίᾳ, ἀμφισβητεῖται εἰ παιάνων ποιητὴς γέγονεν· ἡρωϊκὰς γὰρ ὑποθέσεις ποιημάτων ἐχόντων[1] ποιητὴν γεγονέναι φασὶν αὐτόν· διὸ καί τινας διθυράμβους καλεῖν αὐτοῦ τὰ ποιήματα.[2] πρεσβύτερον δὲ τῇ ἡλικίᾳ φησὶν ὁ Γλαῦκος Θαλήταν Ξενόκριτον γεγονέναι.

Plut. *Mus.* 6 τελευταῖον δὲ Περίκλειτόν φασι κιθαρῳδὸν νικῆσαι ἐν Λακεδαίμονι Κάρνεια, τὸ γένος ὄντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρῳδίαν διαδοχῆς. ἔνιοι δὲ πλανώμενοι νομίζουσι κατὰ τὸν αὐτὸν χρόνον Τερπάνδρῳ Ἱππώνακτα γεγονέναι· φαίνεται δ' Ἱππώνακτος καὶ Περίκλειτος ὢν πρεσβύτερος.

## περὶ ΜΥΙΑΣ

Suid. Μυῖα· Σπαρτιᾶτις, ποιήτρια. ὕμνους εἰς Ἀπόλλωνα καὶ Ἄρτεμιν.

[1] mss ἡρωϊκῶν γ. ὑποθέσεων πράγματα ἐχουσῶν [2] mss τὰς ὑποθέσεις

Plutarch *Music*: The second establishment of music at Sparta is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon and Sacadas of Argos . . Thaletas, Xenodamus, and Xenocritus were composers of paeans . . though according to some authorities, as for instance Pratinas, Xenodamus composed hyporchemes and not paeans. There is actually a song of Xenodamus' on record, which is obviously a hyporcheme . . As to Xenocritus, who was by birth of Locri in Italy, it is questioned whether or no he was a composer of paeans, because we are told that he wrote poems on 'heroic' subjects, and that some writers therefore called his works dithyrambs. According to Glaucus, Thaletas was an older contemporary of Xenocritus.[1]

Plutarch *Music*: We are told that the last lyrist to win the prize for lyre-song at the Spartan Carneia was a Lesbian called Pericleitus;[2] his death put an end to the continuous succession of Lesbian singers to the lyre. Some writers are mistaken in making Hipponax a contemporary of Terpander. The truth would appear to be that he comes later even than Pericleitus.

## on MYIA

Suidas *Lexicon*: Myia:—A Spartan poetess Hymns to Apollo and Artemis.

[1] cf. Diog. Laert. 4. 15, where (on the authority of Aristoxenus) he is called Xenocrates, perh. rightly [2] *or* the last Lesbian lyrist to win . . . was P.

## περὶ ΜΥΝΝΗΣ

Joh. Gram. π. Αἰολίδος i. 22 (Hoffm. *Gr. Dial.* 2 p. 208) *κέχρηνται δὲ αὐτῇ Σαπφώ, Ἀλκαῖος, Μύννα, καὶ ἄλλοι.*

## περὶ ΘΕΑΝΟΥΣ

Suid. *Θεανώ· Λοκρις, λυρική. ᾄσματα Λοκρικὰ καὶ μέλη.*

Eust. *Il.* 2. 327. 10 *ὡς δὲ καὶ Θεανώ τις γυνὴ Λοκρὶς λυρικὴ ἦν, ἱστοροῦσιν οἱ παλαιοί.*

For Spendon see vol. i, p. 29.

## on MYNNA (?)

Johannes Grammaticus *On the Aeolic Dialect*: This dialect is used by Sappho, Alcaeus, Mynna,[1] and others.

## on THEANO

Suidas *Lexicon*: Theano:—A lyric poetess, of Locri. Locrian songs and lyric poems.

Eustathius on the *Iliad*: According to the old writers there was also a Theano of Locri, who was a lyric poetess.[2]

[1] variously emended to Myia ('Fly,' a nickname of Corinna), Melinna (*i.e.* Melinno, a first-century writer of Aeolic verse), and Erinna (a poetess of uncertain date but prob. Alexandrine) [2] according to Clem. Al. *Str.* i. 80. 3 on the authority of Didymus π. Πυθαγορικῆς φιλοσοφίας Theano was the first writer of poetry

# ΑΔΕΣΠΟΤΑ

## 1

Zen. 5. 99 νῦν[1] δὲ θεοὶ μάκαρες· τοῦτο ἐπιλέγονται οἱ ῥαψῳδοί, ὡς καὶ οἱ κιθαρῳδοὶ

ἀλλὰ ἄναξ μάλα χαῖρε.[2]

Eust. *Il.* 239. 19 ἰστέον δὲ ὅτι ἐκ τοῦ 'ἀλλὰ ἄναξ' ὅπερ ἐνταῦθα παρὰ τῷ ποιητῇ (2. 360) κεῖται ἀρχή τις ἐξοδίου κιθαρῳδικοῦ τὸ 'ἀλλὰ ἄναξ,'[3] ὡς ἱστορεῖ Αἴλιος Διονύσιος.

# ὡς ΑΛΚΜΑΝΟΣ

## 2

*Ox. Pap.* 8

. . . . . . .]τ̣ιτ[. . .]κινον ἐν νεκύεσσι
ἤνθομεν ἐς μεγάλας Δαμάτερος ἐννέ' ἐάσσαι
παῖσαι παρθενικαί, παῖσαι καλὰ ἕμματ' ἐχοίσαι[4]
καλὰ μὲν ἕμματ' ἐχοίσαι, ἀριπρεπέας δὲ καὶ ὅρμ[ως]
πριστῶ ἐξ ἐλέφαντος ἰδῆν ποτεοικότας αἴγ[λᾳ[5]

## 3, 4

Prisc. 1. 20 Adeo autem hoc verum est, quod pro Aeolico digamma ponitur u; quod sicut illi solebant accipere digamma modo pro ⟨u, modo pro⟩[6] consonante simplici, teste Astyage, qui diversis hoc ostendit usibus ut in hoc versu:

[1] mss Zen. σύν, Hesych. and Phot. νῦν δὲ θεοὶ μ. τῶν ἐσθλῶν ἄφθονοι ἔστε [2] mss ἀλλ' ἄναξ κτλ. mss also μέγα χ. [3] mss ἀλλὰ ἀλλ' ἄναξ [4] cf. Callim. *H.* 3. 14, 6 33 [5] Αἰτ̣[νᾳ? [6] *E*

# ANONYMOUS FRAGMENTS

## 1[1]

Zenobius *Proverbs*: 'And now, ye blessed Gods'; this is the epilogue of the rhapsodes or reciters of epic verse; compare the phrase used by the singers to the lyre:

But all hail, O Lord.[2]

Eustathius on the *Iliad*: It should be noted that from this phrase 'But, O Lord' comes as a beginning of an exodium or end-piece in singing to the lyre the words 'But, O Lord . . .,'[3] as we are told by Aelius Dionysius.

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# ALCMAN (?)

## 2

From a 2nd century Papyrus:

. . . among the dead, we are come to the temple of great Demeter, nine in number, maidens all, clad all of us in fair robes, in fair robes clad and bright shining necklaces of carven ivory like the daylight[4] to behold

## 3, 4

Priscian *Principles of Grammar*: So true is it that *u* is put for the Aeolic digamma [*w*, written *F*]. Just as they took digamma sometimes as *u* and sometimes as a simple consonant—witness Astyages, who shows it in both the uses, as in the verse

[1] cf. Hesych. *νῦν δὲ θεοί*, Phot. *ἀλλ' ἄναξ* [2] Apollo; cf. Timoth. *Pers.* [3] the rest is lost [4] *or perh.* [the snow on] Etna

οὐόμενος[1] Ϝελέναν ἑλικωπίδα

sic nos quoque pro consonante simplici habemus u loco digamma positum ut 'At Venus haud animo nequicquam exterrita mater.' est tamen quando idem Aeoles inveniuntur pro duplici quoque consonante digamma posuisse, ut:

Νέστορα[2] δὲ Ϝῶ παιδός . . .

Ibid. 22 Digamma Aeoles est quando pro nihilo in metris accipiebant, ut:

ἄμμες δ' Ϝειρήναν· τόδε γὰρ θέτο Μῶσα λίγεια.[3]

est enim hexametrum heroicum.

## 6, 7, 8, 9, 10

Apoll. *Synt.* 335 ἀπειράκις γὰρ τὰ Δωρικὰ διὰ ψιλῶν ἀντιστοίχων τὰς συναλοιφὰς ποιεῖται·[4]

κὠ τοξότας Ἡρακλέης—
κάλιστ' ὑπαυλέν[5]—
κὰ μεγασθενὴς Ἀσαναία[6]—
Μελάμποδά τ' Ἁρπόλυκόν τε—
ἄρχοι μὲν γάρ κ' ὁ θρασίων[7]

## 11

*Et. Mag.* 579. 19 Μενέλας·

Μενέλας τε κ' Ἀγαμέμνων[8]

ἀπὸ τοῦ Μενέλαος· ἀμφίβολον εἴτε συγκοπῇ Μενέλας ὡς[9] Δορύλας, εἴτε κράσει τοῦ ο καὶ α εἰς α μακρόν, ὡς ἐλέξαο ἐλέξα, κτλ.

[1] *E* (Prisc. read ὀϜ.), cf. Alc. 82. 6: mss also ὀτόμενος (glossed *aspiciens*), ὀφ. [2] mss also Νέστορι [3] preceding words *e.g.* ἄλλοι μὲν Ἄρηα φίλεντι [4] one ms marg. Ἀλκμᾶνος [5] *B*: mss ὕπαυλεν [6] Ahr: mss κὰ μεγ' ἀπενήσασα ναὶ ἁ, καμεγ' ἀσθενησασαν, ἀπεγήσασα [7] Bek: mss κοθρασίων [8] mss καὶ Ἀγ. [9] *B*: mss καί

waiting for Helen of the glancing eye

—so we too have *u* as a simple consonant like digamma, for instance in 'But mother Venus afraid for good reason.' Sometimes however, the Aeolic writers are found to have used digamma for a double consonant, as:

but Nestor from his son

5

The Same: The Aeolic writers sometimes neglect digamma in metre, as:

but we [love] peace; for this hath the sweet clear Muse ordained for herself.[1]

For it is an heroic hexameter.

6, 7, 8, 9, 10

Apollonius *On Syntax*: Very frequently in Doric, *synaloephè* or the coalescing of two vowels is made with the corresponding unaspirated consonant; compare[2]

and bowman Heracles—
to flute a fine accompaniment—
and the great-mighted Athena—
Melampus and Harpalycus—
for the bolder man would rule

11

*Etymologicum Magnum*: Menelas:

Menelas and Agamemnon

from *Menelaüs*; it is doubtful whether it is by syncope like *Dorylas*, or by crasis of *ο* and *α* into ᾱ like ἐλέξαο ἐλέξα, etc.

[1] the preceding words were perh. 'Others love War'
[2] a marginal note to one ms ascribes all (or the first?) of these to Alcman; with the last cf. Alcm. 91, which may belong to the same passage

## 12, 13

Apoll. *Pron.* 328 B ἡ γὰρ τύ ὀρθῆς τάσεως οὖσα εὐθεῖαν σημαίνει παρὰ Δωριεῦσι·

καὶ τὺ Διὸς θύγατερ μεγαλόσθενες

ἐγκλινομένη δὲ αἰτιατικήν·

καί τυ φίλιππον ἔθηκεν.

## 14

Hesych.

Ἐνετίδας πώλως στεφαναφόρως

ἀπὸ τῆς περὶ τὸν Ἀδρίαν Ἐνέτιδος·[1] διαφέρουσι γὰρ ἐκεῖ.

## 15, 16

Hephaest. 15 [π. ἀποθεσέως μέτρων]· βραχυκατάληκτα δὲ καλεῖται ὅσα ἀπὸ διποδίας ἐπὶ ὅλῳ ποδὶ μεμείωται, οἷον ἐπὶ ἰαμβικοῦ·

ἄγ' αὖτ' ἐς οἶκον τὸν Κλεησίππω.

ἐνταῦθα γὰρ ὁ σιππω ποὺς ἀντὶ ὅλης ἰαμβικῆς κεῖται διποδίας. ὑπερκατάληκτα δὲ ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός, οἷον ἐπὶ ἰαμβικοῦ

εἶμ' ὦτε πυσσάχω λυθεῖσα[2]

τοῦτο μὲν οὖν συλλαβῇ[3] περιττεύει.

## 17

Ath. 11 (vol. 3, p. 16 Kaib.) [π. ποτηρίων]· αὐτός γε μὴν ὁ Ζεὺς τῆς Ἡρακλέους γενέσεως ἄξιον ἡγεῖται δῶρον Ἀλκμήνῃ

[1] Mus.-*B*: mss στέφαν. (*sic*) and as separate gloss Ἐνιφόρω ἀπὸ τῆς κτλ. διαφέρει γ. ἐ. [2] Wil: mss ὦ ταπυσσακωλυθεισα, ὦτ' ἀπυσσάλω λυεῖσα, ὥστ' ἀπὸ πυσσάλω λυεῖσα: Sch. paraphr. ἀπὸ πασσάλου λυθεῖσα [3] Consbr: cf. Choer. 66. 5 (πυσσάλω): mss συλλ. πλείονι

## 12, 13[1]

Apollonius *Pronouns*: For when the pronoun τύ 'thou has the acute accent it is the nominative in Doric:

and thou, great-mighted daughter of Zeus

but when enclitic, the accusative:

and made thee a lover of horses.

## 14

Hesychius *Glossary*:

Enetic colts that have won in the race

from Enetia or Venetia on the Adriatic Sea; for the colts of that country are particularly good.

## 15, 16[2]

Hephaestion *Handbook of Metre* [the classification of metres]: They are called brachycatalectic when a dipody is short by a whole foot, as in the iambic line:

Come again to the house of Cleësippus.

Here the foot -σιππω stands for a whole iambic dipody. Hypercatectic metres are those which have part of a foot in addition to the last, as in the iambic:

I will go like a [calf] freed from the nose-ring.

Here there is a syllable too many.

## 17[3]

Athenaeus *Doctors at Dinner* [on cups]: Why, Zeus himself thinks a cup a worthy gift for Alcmena in honour of

[1] cf. Id. *Synt.* 131–2 [2] cf. Epit. Heph. 361. 17 Cons., Sch. Heph. 114 C, Phot. and *E.M.* ὑσσάκους, Arc. 51, Hesych. ὕσσακος and πύσσαχος· ξύλον καμπύλον τοῖς μόσχοις περὶ τοὺς μυκτῆρας τιθέμενον κωλῦον θηλάζειν 'a curved piece of wood put round the muzzles of calves to prevent their sucking'
[3] cf. Plaut. *Amph.* 260, Ath. 11. 474 f.

δυθῆναι ποτήριον, ὃ παρ' ⟨Ἀλκμᾶνι⟩[1] Ἀμφιτρύωνι εἰκασθεὶς δίδωσιν,

> ἃ δ' ὑποδεξαμένα θαήσατο
> χρύσεον αἶψα ποτήριον.

## 18

*Et. Mag.* 420. 40 ἥδω· παρὰ τὸ ἅδω τὸ ἀρέσκω·

> ἅδον φίλον ὅς κ' ἔμ' ἅδησι.[2]

τὰ γὰρ ἀρέσκοντα ἡδέα.

## 19

Stob. *Ecl.* i. 2. 31 [ὅτι θεὸς δημιουργὸς τῶν ὄντων καὶ διέπει τὸ ὅλον τῷ τῆς προνοίας λόγῳ, καὶ ποίας οὐσίας ὑπάρχει]·

> Ὑμνέωμες μάκαρας, Μῶσαι Διὸς ἔκγονοι,
> ἀφθίτοις ἀοιδαῖς.[3]

## 20, 21

*Et. Mag.* 417. 12 ἰστέον ὅτι τὸ ἦχι . . . οἱ Δωριεῖς ἆχι λέγουσι διὰ τοῦ α·

> ἆχι Λίχα μέγα σᾶμα

τουτέστιν ὅπου τοῦ Λίχα τὸ μέγα μνημεῖον, καὶ

> ἆχι ὁ κλεινὸς
> Ἀμφιτρυωνίδας

[1] *E* (preceded by two quotations from Hom. and followed by one from Stes., cf. 13. 600 f.): mss ὅπερ Ἀμφιτρύωνι
[2] *B–E*: mss ὥς κεν ἅδ.: Pors. φίλῳ
[3] mss Μοῦσαι: or omit as incorporated gloss?

the birth of Heracles, giving it her when he is appearing in the shape of Amphitryon [in Alcman :

and she took the golden cup and forthwith looked at it in wonder.

## 18[1]

*Etymologicum Magnum* ἥδω 'to please': from ἅδω 'to give pleasure'; compare

I pleased the friend who pleased me.

For things which give pleasure are ἡδέα 'pleasant or sweet.'

## 19

Stobaeus *Selections* [that God is the creator of the world and orders the universe by the reason of Providence, and of what nature God is]:

Let us hymn the Blessed Ones, ye Daughters of Zeus,[2] with songs immortal.

## 20, 21

*Etymologicum Magnum*: It should be noted that the Dorians say ἇχι for ἧχι 'where'; compare

where the great tomb of Lichas

and

where the famous son of Amphitryon[3]

[1] perh. elegiac (Callimachus?) [2] the Greek has 'ye Muses daughters of Z.,' but the word *Muses* is perhaps a gloss [3] Heracles

## ὡς ΣΑΠΦΟΥΣ ἢ ΑΛΚΑΙΟΥ

### 22

Heph. 86 *τετράμετρον δὲ καταληκτικὸν ἐπιωνικόν, ὃ τὴν μὲν πρώτην ἔχει ἰαμβικήν, ἤτοι ἑξάσημον ἢ ἑπτάσημον, τὴν δὲ δευτέραν ἰωνικὴν ἢ δευτέραν παιωνικήν, τὴν δὲ τρίτην τροχαϊκὴν ἑξάσημον ἢ ἑπτάσημον, εἶτα τὴν ἐκ τροχαίου καὶ τῆς ἀδιαφόρου κατάκλειδα, οἷον·*

*τεοῦτος εἰς Θήβαις πάϊς ἀρμάτεσσ' ὀχημένος*[1]—
*Μᾶλις μὲν ἔννη λέπτον ἔλοισ' ἀπ' ἀτράκτω*
*λίνον.*[2]

### 23

Plut. *Garr.* 5 *καὶ σκόπει τὴν †Λυσίου†*[3] *πειθὼ καὶ χάριν·*

. . *καὶ κῆνον ἔγω φαιμὶ Ϝιοπλόκων*
*Μοίσαν εὖ λάχεμεν.*[4]

### 24

Apoll. *Pron.* 97. 4 *Αἰολεῖς ἄμμι·*

. . *ἀλλά τις ἄμμι δαίμων*

### 25

Hdn. ap. Cram. *A.O.* 3. 239. 28 *οἱ γὰρ Αἰολεῖς λέγουσι ⟨πᾶν πάν⟩, πᾶς παῖς·*[5]

*παῖς ὁ χῶρος·*

*†ἵνα ἴδωμεν ὅτι πάντα.†*[6]

[1] mss *Θήβας, ἁρμάτεσσι* [2] *ἔλοισ'* *E*, = *ἔλλοισα* = *εἴλουσα*: mss *ἔχοισ'* mss also *ἐπ'* [3] *'Αλκαίου?* [4] *B–E*: mss *κἀκεῖνον γὰρ ἐγώ φαμι ἰοπλοκάμων* and *λαχεῖν* [5] suppl. *E* (cf. context) [6] an example of *πάν* 'all' perhaps underlies this

## SAPPHO or ALCAEUS (?)[1]

### 22[2]

Hephaestion *Handbook of Metre* [the combination of unlike elements]: The epionic catalectic tetrameter has the first foot an iambic, either of six or of seven 'times,' the second an ionic or 'second' paeon, the third a trochaic of six or of seven 'times,' and then the close, consisting of a trochee and a doubtful syllable, for instance:

Such was [my] son when he entered Thebes in his chariot;

and

Malis was a-spinning, twisting the fine thread from her distaff.

### 23

Plutarch *Garrulity*: Observe the charm of . . .[3]

And I say that he hath a fair dower of the violet-tressed Muses.

### 24

Apollonius *Pronouns*: The Aeolic writers use the form ἄμμι 'to us'; compare

but to us some God

### 25

Herodian in Cramer's *Oxford Inedita*: For the Aeolians say πάν for πᾶν, and παῖς for πᾶς; compare

all the place

. . .[4]

[1] See also *Scolion* below, p. 564 [2] cf. *Et. Mag.* ἔννη (Hdn. 2. 302. 14) [3] the mss say *Lysias*, but this cannot be right; prob. *Alcaeus* [4] the mss are corrupt

## 26

Hdn. 2. 932. 20 ὀψέ· . . ἤδη μέντοι Αἰολεῖς καὶ ἐν ἁπλῇ προφορᾷ διὰ τοῦ ι αὐτὸ ἀποφαίνονται

ὄψι γὰρ ἄρξατο·[1]

ἴσως ἀναλογώτερον ὡς δείκνυται ἐν τῷ Περὶ Ἐπιρρημάτων.

## 27

Cram. *A.O.* i. 63. 29 [π. τοῦ ἄψεα *Od.* 4. 794]· τὸ δὲ υ πρὸ τοῦ διπλοῦ οὐδεπώποτε εὑρίσκεται, εἰ μὴ μόνον ἐν τῷ ὕψος . . ἔνθα οἱ Αἰολεῖς ἀναλογώτεροί εἰσιν

ἴψος

λέγοντες καὶ

κατ' ἰψήλων ὀρέων.

## 28

Ibid. i. 327. 3 τὸ γὰρ ὁρῶ δευτέρας μὲν ὡς πρόδηλον, ἀλλὰ καὶ πρώτης, ὡς δῆλον ἐκ τῆς Αἰολίδος διαλέκτου· ὡς γὰρ ἀπὸ τοῦ οἰκῶ ἡ μετοχὴ ⟨οἴκεις⟩· (Alc. 88)· οὕτω ἀπὸ τοῦ ὁρῶ ⟨ὄρεις⟩·

ἀλλ' ὦ πάντ' ἐπόρεις Ἄλιε . .[2]

## 29

Ibid. i. 208. 13 ἱδρώς· τοῦτο παρ' Αἰολεῦσι θηλυκῶς λέγεται· ἀναδέχεται κλίσιν ἀκόλουθον θηλυκῷ γένει . . ὅμοιον τῷ ἠώς· εἶτα ἡ γενική·

ἴδρως <δυσ>ομφοτέρα[3]

ἀντὶ τοῦ ἱδροῦς, ὡς· 'Μέλαγχρος αἴδως ἄξιος' ⟨ἀντὶ αἰδοῦς⟩.[4]

[1] mss here ἀρξάτω, Καθ. Προσ. gives -ατο: *B* cf. Sch. Soph. *Ai.* 257 [2] *B*: mss ἐφορεῖς Ἄλ. [3] *E*, cf. with *B* Hesych. ὀμφά· ὀδμή· Λακῶνες: mss ἱδρῶς ἀμφότερα [4] *E*, cf. Alc. 47: mss ὡς Μελάγχρως ἀντὶ Μελάγχρους καὶ αἰδῶς ἄξιος

## 26[1]

Herodian *On Peculiarities*: ὀψέ 'late': . . . The Aeolians, however, use the form in ι even when it is not compounded; compare

for he began too late;

which is more consistent, as is shown in the tract *On Adverbs.*[2]

## 27[3]

Cramer *Inedita* (*Oxford*) [on the word ἄψεα in the *Odyssey*]: The letter υ is never used before a double letter except in ὕψος . . . where the Aeolians are more consistent in using the form ἴψος

height

and ἴψηλος 'high'; compare

down the high hills

## 28

The Same: The word ὁρῶ 'to see' is clearly of the second conjugation, but we see that it is also of the first if we compare the Aeolic dialect; for as the participle of οἰκῶ 'to dwell' is οἴκεις (Alc. 88), so that of ὁρῶ 'to see' is ὄρεις·

but O thou all-surveying Sun[4]

## 29

The Same: ἱδρώς 'sweat'; this is used as a feminine in Aeolic; it takes the declension of feminine nouns . . . such as ἠώς 'dawn,' and then the genitive ἴδρως—compare

as ill-smelling as sweat

—instead of ἱδροῦς; as in 'Melanchrus worthy of respect' (Alc. 47), αἴδως for αἰδοῦς.

[1] cf. Id. Καθ. Προσ. i. p. 497 [2] Apoll. Dys. *Adv.* 573, p. 163 Schn. [3] cf. Cram. *A.O.* 1. 418. 31 [4] ref. to the eclipse of May 28, 585 B.C.?

## 30

Hesych. πάσσυρρον· ἀντὶ τοῦ πάσσυρτον· Αἰολεῖς·

τὸ πάσσυρρον ἀπάντων γένος ἀμμέων [1]

## 31

*Et. Mag.* 574. 65 μαυίην· ἀντὶ τοῦ ζητεῖν· ἐκ τοῦ μαίω τοῦ ζητῶ . . καὶ ὥσπερ τὸ κλαίειν Αἰολικῶς διήρηται καὶ γίνεται·

κλαΐην δάκρυ

οὕτως καὶ μαΐην πλεονασμῷ τοῦ υ μαυΐην.[2]

## 32

Ibid. 587. 12 μέτερρα· τοῦτο τὸ πάθος τῆς Αἰολικῆς ἐστὶ διαλέκτου, οἷον·

. . . αἰτίᾱο [3]
τὰ μέτερρα·

ὁ γὰρ μέτριος μέτερρος παρ' αὐτοῖς λέγεται.

## 33

Apoll. *Adv.* 153. 20 βαρύνεται καὶ ὅσα ἐκ μεταλήψεώς ἐστι τῶν εἰς θεν, ὅπερ ἐστὶ παρ' Αἰολεῦσι καὶ Δωριεῦσι . . ὄπισθεν ὄπισθα·

ὁ δ' ἐξύπισθα καστάθεις

## 34

*E. M. Vet.* 260 ῥά σφιν· . . εὕρηται ἡ σφὶ ἀντωνυμία παρὰ τῷ ποιητῇ σὺν τῷ ν· Συρακούσιοι δὲ ψίν λέγουσι, Λάκωνες φίν· ⟨Αἰολεῖς δὲ ἄσφι·⟩

παρὰ δ' ἄσφι κόραι λευκάσπιδες [4]

[1] Hoffm.–*E*, cf. πασσυρεί Poll. 9. 143 and πασσυρῶς Hesych: mss πασσύριον ἀ. τ. πασσυδίην (from above) Αἰολεῖς τὸ πασσύριον ἡμῶν ἀπάντων γένος [2] μαυΐην and πλεονασμῷ τοῦ υ μ. Meist:

## 30

Hesychius *Glossary*: πάσσυρρον: used by the Aeolians instead of πάσσυρτον 'swept up from all sides'; compare

our whole race swept from every side

## 31

*Etymologicum Magnum* μαυΐην: equivalent to ζητεῖν; from μαίω 'I seek' . . and just as the word κλαίειν 'to weep' is made three syllables in Aeolic, as in

to weep a tear,

so μαΐην becomes with the pleonastic υ μαυΐην.

## 32

The Same: μέτερρα 'moderate': this is characteristic of the Aeolic dialect; compare

thou didst ask a moderate boon;

for μέτερρος is used by the Aeolians for μέτριος.

## 33

Apollonius *Adverbs*: Grave also is the accent of the dialectic forms of adverbs in θεν, as in Aeolic and Doric . . ὄπισθα for ὄπισθεν 'behind'; compare

but he, standing behind

## 34

*Etymologicum Magnum*: The pronoun σφί 'to them' is found in Homer with the ν; the Syracusans use ψίν and the Laconians φίν; the Aeolians ἄσφι, compare

and beside them, maidens white-shielded[1]

[1] prob. the Amazons

mss μανίην and πλ. τ. ν μανίην τοῦ ζητῶ *E*: mss τὸ ζ. mss also δάκρυσιν [3] Impf. Mid. [4] *B*: mss φιν παρὰ δέ σφι κτλ.

35

Choer. *Sch.* 248. 27 (Hdn. 2. 281) καὶ τὸ πός οἷον·

ὢς πὸς ἔχει μαινομένοισιν

ἀπὸ τοῦ πούς γέγονε.

36

*E. M. Vet.* 249 πόκτος·

. . πάντες φαυροτέροις φέρον
πόκτοις·[1]

παρὰ τὸ πόκος πόκτος.

37

Hesych. τυίδε· ἐνταῦθα· Αἰολεῖς·

τυίδ' ὀν κολώναν Τυνδαρίδαν . .

κολώναν <Τυνδαρίδαν λέγει τὴν Θεράπναν.>[2]

38

*Et. Mag.* 199. 52 ἀπὸ τοῦ βλῆμι ὁ δεύτερος ἀόριστος ἔβλην οἷον·

. . . πόθεν δὲ τῶλκος
εὔπετες ἔβλης;[3]

39

Cram. *A.O.* 1. 413. 12 ἔνθεν σημειοῦνται τὸ

ναρκίσσω τερενώτερον[4]

καὶ λέγουσιν ὅτι ἀπὸ τῆς τέρενος εὐθεῖα γίνεται ὁ τέρενος· ἐκ τούτου τὸ τερενώτερος.

40

*Et. Mag.* 225. 8 γέλαν· ⟨ἐγέλων⟩ οἷον

γέλαν δ' ἀθάνατοι θέοι·

[1] *B*–Hoffm., cf. Hesych. φαῦρος· κοῦφος: mss πόκτοισι φέρον
[2] *B*–Hoffm: mss τύδαι and τυδᾶν κολωνᾶν· Τυνδαριδᾶν κ.
[3] Hoffm: mss δὲ ὦλκὸς εὐπ. ἔβ.: *Vet.* (s. βλείς) δ' ἑωλκὼς εὐπεές
[4] mss ναρκίσσου τερ.

35 [1]

Choeroboscus *Scholia*: and the form πός, as in

like the foot of a madman,

is found instead of πούς 'foot.'

36 [2]

*Old Etymologicum Magnum* πόκτος 'fleece': compare

they all carried poorer fleeces;

πόκτος instead of πόκος.

37

Hesychius *Glossary* τυῖδε: hither; Aeolic; compare

hither to the hill of the Tyndarids;

by this is meant Therapnè.

38 [3]

*Etymologicum Magnum*: From βλῆμι 'to smite' comes the second aorist ἔβλην:

and whence wast thou dealt this lucky blow?

39 [4]

Cramer *Inedita (Oxford)*: Wherefore they put a mark at

as delicate as a daffodil

and say that from the genitive τέρενος 'delicate' is formed a nominative τέρενος, and from this the comparative τερενώτερος.

40

*Etymologicum Magnum*: γέλαν: for ἐγέλων 'laughed,' as in

and the immortal Gods did laugh;

[1] cf. *E.M.* 635. 22 (πὸς χειμαινομένοισιν) and Choer. *Schol.* 182. 34 (do.) [2] cf. Arcad. 80. 9 [3] cf. *E.M. Vet.* 65 [4] cf. Hdn. *Gram. Gr.* 1. 180. 22

κατὰ συστολὴν λαμβάνεται, ὡς ἡ μετοχὴ δηλοῖ· γέλαντος γὰρ ἡ γενικὴ κατὰ συστολὴν τοῦ α.

41

Hesych.

εὐσέλαννον δῖον οἶκον[1]

ἤτοι παρὰ τὸ σέλας ἢ παρὰ τὴν σελήνην, ἵνα ᾖ ἀπὸ μέρους ἔναστρον.

42

Cod. ap. Gaisf. Hes. *Op.* 664 μετὰ γὰρ τὸ α φωνήεντος ἐπαγομένου προστίθεται Αἰολικῶς τὸ υ, ὡς τὸ ἀὴρ αὔηρ, ἀὼς αὔως ἡ ἡμέρα, ἀάταν τὴν βλάβην, καὶ

τὰν ἀκόρεστον αὐάταν

43

Cram. *A.O.* 4. 356. 24 τῷ ἔντι, τὸν ἔντα ἀντὶ τοῦ ὑπάρχοντα, ὡς καὶ ἡ χρῆσις δηλοῖ οὕτως ἔχουσα·

παῖδ' ἔντα[2]

44

Sch. *Il.* 13. 257 [κατεάξαμεν ὃ πρὶν ἔχεσκον | ἀσπίδα Δηϊφόβοιο βαλὼν ὑπερηνορέοντος]· πληθυντικὸν ἑνικῷ ἐπήγαγεν Αἰολικῶς· καὶ Εὐριπίδης Ἴωνι· 'κωλυόμεσθα μὴ παθεῖν ἃ βούλομαι.'

45

Aristid. 1. 327 δοκῶ τοὐναντίον ποιήσειν τοῖς Αἰολεῦσι ποιηταῖς· ἐκεῖνοι μὲν γάρ, ἐπειδάν τι βούλωνται τῶν καθ' αὑτοὺς φαυλίσαι, μεγάλῳ αὐτὸ παρέβαλον καὶ παρ' ἀρχαίοις περιφανεῖ ἡγούμενοι μάλιστ' ἂν οὕτως ἐξελέγξαι.[3]

[1] Mein.–*E*: mss εὐσελανόνδιον οἶ. [2] mss παῖδα ἐ.; cf. Eust. 1787. 45 [3] *B*: mss ἐξελέγξειν

this comes by *systole* or shortening, as is shown by the participle, whose genitive is γέλαντος by shortening of the α.

41

Hesychius *Glossary*:

moonlit home divine

comes either from σέλας 'brightness' or from σελήνη 'moon,' so that it means, by the figure part-for-whole, 'starry.'

42 [1]

*MS. quoted by Gaisford*: When another vowel follows α, the Aeolic dialect inserts υ between the two, as ἀὴρ αὔηρ 'air,' ἀὼς αὔως 'day,' ἀάταν 'harm' αὐάταν, as in

and Harm the insatiable

43 [2]

Cramer *Inedita (Oxford)*: ἔντι, ἔντα are used to mean 'being,' as is shown by the following passage:

being a child

44

Scholiast on the *Iliad* ['we broke the spear I had before in striking the shield of the proud Deïphobus']: The poet has used the plural with the singular as they do in Aeolic; compare Euripides *Ion* 'we are prevented from being treated as I desire.'

45

Aristides *Eulogy of Rome*: I think I shall do the opposite of the Aeolic poets, who when they desired to disparage anything of their own, compared it with something great and anciently famous, because they believed that they would thus be the most convincing.

[1] cf. Fav. 262 [2] cf. Choer. 2. 859, Fav. 205–6

## 46

Sch. Soph. *El.* 139 [ἀλλ' οὔτοι τόν γ' ἐξ 'Αΐδα | παγκοίνου λίμνας πατέρ' ἀνστάσεις οὔτε γόοις οὔτε λιταῖσιν]· . . . καὶ Αἰσχύλος 'μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρᾷ·'

<'Αΐδας θεῶν>
μόνος οὐ δέκεται γλυκερᾶς μέρος ἐλπίδος.[1]

## 47

Zon. 224 Tittm. ἀνέῳγε· . . . οἴγω καὶ ἀνοίγω, ὃ καὶ διΐστησιν ὁ Αἰολεὺς λέγων·

πάντας οἴγων θαλάμοις[2]

## 48

Stob. *Ecl.* 1. 2. 9 [ὅτι θεὸς δημιουργὸς τῶν ὄντων καὶ διέπει τὸ ὅλον τῷ τῆς προνοίας λόγῳ, καὶ ποίας οὐσίας ὑπάρχει]·

Ζεὺς ὁ καὶ ζωῆς καὶ θανάτου πείρατα νωμῶν[3]

## 49

Choer. in Ald. *Cornu Cop.* 268 . . οἷον ἡ Σαπφὼ τῆς Σαπφῶς καὶ ἡ Λητὼ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσαι·

ἐκ Σάπφως τόδ' ἀμελγόμενος μέλι τοι φέρω·[4]

καὶ παρ' αὐτῇ τῇ Σαπφοῖ· (Sa. 55).

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[1] Diehl recognises Aeolic metre; suppl. Crus. –*E*, *e.g.*: mss δέχεται [2] mss θαλάμους πάντας ⟨τ'⟩? three consecutive shorts do not occur in Lesbian poetry [3] if for ζωῆς we read ζοΐας the metre becomes that of Sappho 103, but her dialect would require Ζεῦς ὁ καὶ ζοΐας καὶ θανάτω πέρρατα νώμαις [4] Ahr: mss τὸ δὲ ἐκ Σ. κτλ.

## 46 [1]

Scholiast on Sophocles *Electra* ['but thy father that is beside the waters of Hades to which all go, thou shalt never raise him up either by prayer or lamentation']: . . . Compare Aeschylus: 'Alone of Gods Death hath no love for gifts'; and this: [2]

Alone <of Gods Hades> receives no share of sweet hope.

## 47 [3]

Zonaras *Lexicon*: ἀνέῳγε 'has opened': . . . οἴγω (with its compound ἀνοίγω), which the Aeolian makes trisyllabic, ὀΐγω, thus:

opening all chambers

## 48

Stobaeus *Selections* [that God is the creator of the world and orders the universe by the reason of Providence, and of what nature God is]:

Zeus who keepeth hold of the ends both of life and of death

## 49

Choeroboscus: . . . like Σαπφώ 'Sappho' genitive Σαπφῶς and Λητώ 'Leto' genitive Λητῶς, as is shown by passages like this:

From Sappho pressed is this honey that I bring thee; [4]

and, in Sappho herself, this: (Sa. 55).

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[1] cf. Suid. *s.* πάγκοινος [2] the author's name is lost [3] cf. Hdn. *Gram. Gr.* i. 250. 18 [4] prob. belongs not to Alcaeus but to an imitator of Sappho who lived in a later age

## ὡς ΣΤΗΣΙΧΟΡΟΥ ἢ ΙΒΥΚΟΥ

### 50

*Et. Mag.* 48. 39 ἀκινάγματα· οἷον

χειρῶν ἠδὲ ποδῶν ἀκινάγματα

τὰ τινάγματα τῶν ποδῶν μετὰ ῥυθμοῦ καὶ τῶν χερῶν ἢ κινήματα· καὶ πλεονασμῷ τοῦ α καὶ τοῦ γ καὶ τροπῇ τοῦ η εἰς α ἀκινάγματα· Ἡρωδιανός.

### 51

*Et. Gud.* 308. 26

Καύκων τ' ἕλικας βόας[1]

ἀποκοπῇ καὶ συγκοπῇ Καύκωνες 'Καυκώνων πτολίεθρον' καὶ κατὰ συγκοπὴν Καύκων.[2] Ἡρωδιανὸς Περὶ Παθῶν.

### 52

Sch. *Il.* 16. 57 [π. τοῦ εὐτείχεα]· ὅσοις κυρίοις εἰς ης λήγουσι βαρυτόνοις συντόνοις παράκειται ἐπιθετικὰ ὀξυνόμενα· Διογένης . . . αὐτὰρ ὁ διογενής, Πολυνείκης ἀλλ'

ἁ πολυνεικὴς
δι' Ἑλένα[3]

### 53

Apoll. *Pron.* 46. 10 [π. τόνον ἀντωνυμιῶν]· καὶ ἐπὶ τό·

μήτ' ἐμοῦ αὐτᾶς[4]
μήτε κασιγνήτων πόδας ὠκέας
τρύσῃς

διέσταλκε δυσὶ περισπωμέναις· ἠδυνάτει γὰρ συντεθῆναι διὰ τὸ ἐπιφερόμενον ῥῆμα.

[1] so *E. M. Vet.*, *A. P.*: *Gud.* καύκοντες ἑλ. β. [2] mss κώκων [3] mss ἀλλὰ πολυνικὴς διελένα [4] Bek: mss ἐμῶντᾶς

## STESICHORUS or IBYCUS (?)

### 50

*Etymologicum Magnum* ἀκινάγματα: In the phrase

swingings (?) of hands and of feet[1]

the word (translated *swingings*) means the rhythmic waving of the feet and movement of the hands; by the insertion of α and γ and the change of η to α, κινήματα 'movements' becomes ἀκινάγματα. Herodian.[2]

### 51[3]

*Etymologicum Gudianum*:

and the shambling kine of the Caucians;

by *apocope* or cutting off and *syncope* or cutting out, Καύκωνες 'Cauconians,' as in 'the citadel of the Cauconians,'[4] becomes Καύκων 'Caucians.' Herodian *On Inflexions.*[5]

### 52

Scholiast on the *Iliad* [on the word εὐτείχεα]: To all paroxytone proper names in -ης there correspond oxytone epithets, for instance Διογένης 'Diogenes' . . but διογενής 'sprung from Zeus,' Πολυνείκης 'Polyneices' but πολυνεικής as in

divine Helen for whom so many strove

### 53

Apollonius *Pronouns* [the accentuation of pronouns]: And in this passage,

Weary thou not the swift feet of myself nor yet of my brothers,

the author has separated ἐμῶ αὐτᾶς 'myself' with two perispomenon (or circumflex) accents; for it could not be taken as one word (as the reflexive ἐμαυτᾶς) because of what follows.

[1] prob. in the dance, but nothing else is known of the word [2] *Gram. Gr.* 2. 167 [3] cf. Cram. *A.P.* 4. 55. 29, 68. 24, *E.M. Vet.* 180 [4] Callimachus *H.* i. 39 [5] *Gram. Gr.* 2. 218

## 54

Hesych.

*ὁμόπαιδα κάσιν Κασάνδρας*

*ὁμοῦ παιδευθέντα* [1] *ἢ ὁμοῦ τεκνωθέντα, ἐπειδὴ δίδυμοί εἰσιν.*

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# ὡς ΑΝΑΚΡΕΟΝΤΟΣ

## 55

Hdn. *Gram. Gr.* 2. 642 *ἰστέον ὅτι τοῦ Ζῆν Ζηνὸς ἐφύλαξαν οἱ παλαιοὶ Ἴωνες τὴν κλίσιν, οἷον·*

ἐπὶ δ' ἴαχε
Ζηνὸς ὑψερεφὴς δόμος
ζαχρηής.[2]

## 56

Heph. 33 [*π. ἀντισπαστικοῦ*]· *καὶ ἔστιν ἐπίσημα ἐν αὐτῷ τάδε· . . . δίμετρον δὲ ἀκατάληκτον τὸ καλούμενον Γλυκώνειον †αὐτοῦ Γλύκωνος εὑρόντος αὐτό·†* [3]

κάπρος ἡνίχ' ὁ μαινόλης
ὀδόντι σκυλακοκτόνῳ
Κύπριδος θάλος ὤλεσεν [4]

## 57, 58, 59

Anon. Metr. *Ox. Pap.* 320. 8 *εἴ τις τῆς πρώτης διποδίας πάντα τὰ σχήματα παρορίσαι* [5] *καὶ καταλίποι μόνον αὐτῆς βραχεῖαν*

[1] Mus: mss *κάσι κασάνδρας ὁμοῦ παιδευθέντες* [2] *B–E*: mss *ἐπεὶ δ' ἴσχε* and *δόμοις ζάρης* [3] this can hardly be right; perh. *οὐκ αὐτοῦ κτλ.* and *ἐπεὶ καὶ παρὰ Ἀνακρέοντί ἐστι*, cf. 26 *Ἀριστοφάνειον* (p. 25 Cons.) [4] cf. Ibyc. 6 [5] Wil: ms *πρισαι*

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[1] Helenus [2] *or* suddenly; cf. Hesych. *ζαχραεῖς· ἐξαπιναίους*; *i.e.* with thunder? [3] cf. Sch. Heph. 106,

## 54

Hesychius *Glossary*:

twin-born brother of Cassandra;[1]

the word ὁμόπαιδα (translated twin-born) means either 'brought up together,' or 'born together' because they are twins.

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## ANACREON (?)

## 55

Herodian *The Accentuation of Nouns*: It should be noted that the older Ionians kept the declension of Ζῆν Ζηνός; compare:

and the high-roofed house of Zeus rang wildly.[2]

## 56[3]

Hephaestion *Handbook of Metre* [the antispastic]: Notable uses of it are these: . . . and the acatalectic dimeter called the Glyconic . . .[4]

When the raving boar with dog-destroying tooth
slew the darling of Cypris[5]

## 57, 58, 59

Anonymous Writer on Metre *in a Papyrus of about* A.D. 100: If you remove all the parts of the first dipody and leave

Mar. Plot. 291, Sch. Ar. *Nub.* 563 (τὰ Γλύκωνος) [4] the words which follow, 'Glycon himself having invented it,' are prob. corrupt; if so, perh. read 'though Glycon himself did not invent it, for it occurs also in Anacreon'; if not, the lines must belong to a late imitator of A.; nothing is known of Glycon's date, but like Asclepiades, who gave his name to a metre used in the 7th Cent., he was prob. Alexandrian [5] Adonis

καὶ τὰ λοιπὰ τοῦ στίχου, τελειώσει τοῦτο τὸ δίμετρον· ἴδε γοῦν ἔστω τάδε Φαλαίκεια·

Ἡ Λῆμνος τὸ παλαιὸν εἴ τις ἄλλη
[Εὐξά]μην τάδε τοῖς θεοῖς ἅπασι·
πτέρα δ' ἄγνᾱ παρ' Ἔρωτος Ἀφροδίτα

τούτων γὰρ ὄντων Φαλαικείων ἀποκοπτέσθωσαν αἱ πρῶται συλλαβαὶ καὶ γενήσεται τὸ Ἀνακρεόντειον οὕτως· τὸ παλαιὸν εἴ τις ἄλλη· . . .

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## ΤΩΝ ΜΕΤΑΓΕΝΕΣΤΕΡΩΝ

### 60, 61

Ath. 14. 632 f. διετήρησαν δὲ μάλιστα τῶν Ἑλλήνων Λακεδαιμόνιοι τὴν μουσικήν, πλείστῃ αὐτῇ χρώμενοι, καὶ συχνοὶ παρ' αὐτοῖς ἐγένοντο μελῶν ποιηταί. τηροῦσιν δὲ καὶ νῦν τὰς ἀρχαίας ᾠδὰς ἐπιμελῶς, πολυμαθεῖς τε εἰς ταύτας εἰσὶ καὶ ἀκριβεῖς. ὅθεν καὶ Πρατίνας φησί (2)· Λακωνοτέττιξ εὔτυκος εἰς χορόν· διὸ καὶ οἱ ποιηταὶ διετέλουν προσαγορεύοντες οὕτως τὰς ᾠδάς·

γλυκυτάτων πρύτανιν ὕμνων [1]

καὶ

μέλεα μελιπτέρωτα Μουσᾶν.[2]

### 62, 63

Hdn. *Gram. Gr.* 2. 642 μεταγενέστεροι Αἰολεῖς ἔτρεψαν Ζανὸς καὶ Ζάν· καὶ ἔτι μεταγενέστεροι οἱ Ἴωνες διὰ τοῦ ⟨α⟩ Ζάν, τῷ Ζανί·[3]

[1] Cas: mss ὑμῶν  [2] Cas: mss μοῦσαν  [3] mss λυκανι

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[1] the first two lines may belong to Anacreon, cf. *fr.* 38; the third, which, prob. by some confusion or loss, contains twelve syllables as against their eleven, might be Lesbian, *i.e.* Sappho or Alcaeus, but metre, if we may read ἄγνη and Ἀφροδίτη, favours Anacreon (in either case the 4th syllable

only a short syllable with the rest of the verse, this dimeter will result. Take for example these Phalaecians :—[1]

Lemnos, foremost of cities of old,

and

This was my prayer to all the Gods

and

pure Aphrodite . . . wings from Love.

From these lines, which are Phalaecians, let us cut off the first syllables, and we shall get the Anacreontean, thus: 'foremost of cities of old' . . .[2]

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## THE LATER POETS[3]

### 60, 61

Athenaeus *Doctors at Dinner* : Now of all the Greeks none preserved the art of music more jealously than the Spartans; they practised it very generally, and lyric poets were numerous among them. Even to this day they keep the ancient songs with the greatest care, and are real connoisseurs of them. And thus it is that we find Pratinas saying (*fr.* 2): 'The cricket of Sparta so apt at the dance,' while the poets never tired of calling these songs

chief of sweetest hymns

or

honey-wingèd melodies of the Muses

### 62, 63

Herodian *The Accentuation of Nouns*: The later Aeolians used the forms Ζανός and Ζάν, and still later the Ionians used the α-form Ζάν with dative Ζανί ; compare

must be long), cf. *fr.* 52. 3 [2] the translation does not represent the metre: there follows a gap in the ms [3] prob. including Pindar, as well as Simonides, Bacchylides, the Dithyrambists, and others ; some attempt has been made to arrange these fragments roughly in chronological order by a consideration of style and subject ; it is not certain that all fall within the scope of this book

*κλῦθί μοι Ζανός τε κούρη—*
*Ζανί τ' ἐλευθερίῳ*[1]

## 64

*Et. Mag. Vet.* ἠβαίον· λέγεται δὲ παρὰ τῷ ποιητῇ καὶ ἠβαιὸν καὶ βαιόν· . . καὶ

*βαιῷ ἐν αἰῶνι βροτῶν*

## 65, 66, 67

Heph. 55 [π. χοριαμβικοῦ]· περαιοῦται μὲν γὰρ καὶ εἰς τὴν ἰδίαν τὸν δάκτυλον ἢ κρητικόν, οἷον δίμετρον μὲν τὸ

*ἱστοπόνοι μείρακες*

τρίμετρα δὲ

*οὐδὲ λεόντων σθένος οὐδὲ τροφαί*

τετράμετρα δὲ

*αἲ Κυθερήας ἐπῐπνεῖτ' ὄργια λευκωλένου*[2]

## 68

*Et. Mag. Vet.* 76 (*E.M.* 231. 2) ἔστι δὲ πρώτης καὶ δευτέρας συζυγίας τὸ γηρᾷς ὥσπερ τὸ πιμπλᾷς,[3] οἷον πιμπλῶ πιμπλᾷς καὶ πιμπλεῖς, οἷον·

*τᾶς Ῥαδαμάνθυος*[4] *πιμπλεῖς βίαν*

## 69

Plut. *Q. Conv.* i. proem. τὸ

*μισέω μνάμονα συμπόταν*

[1] mss ζαν τε λευθ. [2] for choriamb cf. Ibyc. 67. 48
[3] γηρῶ ὥσπερ τὸ πιμπλῶ? [4] mss τὰς Ῥαδάμανθυς

Give ear to me, thou daughter of Zeus and . . .

and this

and to Zeus the God of freedom

64

*Old Etymologicum Magnum*: Homer uses ἠβαιόν and βαιόν (both meaning 'little'); compare . . . and

in the little life of mortal man

65, 66, 67 [1]

Hephaestion *Handbook of Metre* [the choriambic]: It also ends properly with the dactyl or cretic, for instance, the dimeter [2]

lasses that work at the loom,

trimeters such as

neither the strength nor yet the living of a lion,

and tetrameters like [3]

ye who inspire [4] the mysteries of the white-armed Cytherea

68

*Old Etymologicum Magnum*: The verb γηρῶ 'to age' is of both the first and the second conjugation like πιμπλῶ to fill, πιμπλῶ 'I fill,' 'thou fillest' πιμπλᾷς and πιμπλεῖς, the latter exemplified in:

with which thou fillest the mighty Rhadamanthus

69 [5]

Plutarch *Dinner Table Problems*: The saying

I hate a mindful drinking-mate

[1] cf. Sch. *ad loc.* [2] cf. Mar. Plot. *Gram. Lat.* 6. 534. 14 [3] cf. Greg. Cor. ap. Hermog. 7. 988 (ἐκ Κυθ.) [4] *or* blow favourably upon the persons addressed are feminine [5] cf. Luc. *Symp.* 3, Mart. 1. 27. 7 (μισῶ)

ὦ Σόσσιε Σενεκίων, ἔνιοι πρὸς τοὺς ἐπιστάθμους εἰρῆσθαι λέγουσι, φορτικοὺς ἐπιεικῶς καὶ ἀναγώγους ἐν τῷ πίνειν ὄντας· οἱ γὰρ ἐν Σικελίᾳ Δωριεῖς, ὡς ἔοικε, τὸν ἐπίσταθμον μνάμονα προσηγόρευον· ἔνιοι δὲ τὴν παροιμίαν οἴονται τοῖς παρὰ πότον λεγομένοις καὶ πραττομένοις ἀμνηστίαν ἐπάγειν.

## 70

Stob. *Ecl.* 1. 5. 10–12 [π. εἱμαρμένης καὶ τῆς τῶν γινομένων εὐταξίας]·[1]

Κλῦτε Μοῖραι, Διὸς αἵ τε
πὰρ θρόνον ἀγχότατα θεῶν[2]
ἑζόμεναι περιώσι' ἄφυκτά τε
μήδεα παντοδαπᾶν βου-
λᾶν ἀδαμαντίναις ὑφαίνετε κερκίσιν,
Αἶσα <καὶ> Κλωθὼ Λάχεσίς τ'
εὐώλενοι Νυκτὸς κόραι,[3]
εὐχομένων ἐπακούσατ',
οὐράνιαι χθόνιαί τε
δαίμονες ὦ πανδείματοι·[4]
πέμπετ' ἄμμιν ῥοδόκολπον
Εὐνομίαν λιπαροθρόνους τ' ἀδελφὰς
Δίκαν καὶ στεφανηφόρον
Εἰρήναν, πόλιν τε τάνδε
βαρυφρόνων λελάθοιτε συντυχιᾶν.

## 71

Strab. 1. 23 ἢ καὶ Ἡσιόδῳ μὲν ἔπρεπε μὴ φλυαρεῖν ἀλλὰ ταῖς κατεχούσαις δόξαις ἀκολουθεῖν, Ὁμήρῳ δὲ

ὅττι κεν ἐπ' ἀκαιρίμαν
γλῶσσαν ἴῃ κελαδεῖν ;[5]

[1] there is some confusion in the mss; Nauck rightly recognised the 3 fragments, ll. 1–3 (ἑζόμεναι), 3–6 (Αἶσα), and 6-15 (the first ascribed to Eur. *Peleus*) as a single lyric poem

is said by some authorities, Sossius Senecio, to have been applied to masters of the feast, who showed some measure of bad manners and ill-breeding when the wine was on the table; for it seems that the Dorians of Sicily called the master the mindful one. Others hold that the saying invites forgetfulness of things said or done over the wine-cup.

## 70

Stobaeus *Selections* [on Fate and the good order of events]:

Give ear, ye Fates who sit nearest of Gods to the seat of Zeus and weave with shuttles adamantine numberless and inevitable devices of all manner of counsels, Destiny, Clotho, and Lachesis, Night's daughters of the goodly arms,—listen to our prayers, ye all-dreaded deities both of heaven and hell; send unto us rose-bosomed Orderliness and her bright-throned sisters Right and wreathèd Peace, and may ye make this city to forget her melancholy fortunes.

## 71 [1]

Strabo *Geography*: Or should Hesiod avoid talking nonsense and follow received opinions, and Homer

babble all that may come to a tongue that knows not time or season?

[1] cf. Ath. 5. 217 c, Luc. *Hist. Conscrib.* 32, *Rhet. Praec.* 18, Dion. Hal. *Comp.* 1. 5

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[2] mss παρά    mss also ἀγχοτάτω    [3] Wil: mss κοῦραι ν.
[4] Wachs: mss πανδείμαντοι    [5] ὅττι κεν Ath. Luc: Dion. ὅτι κεν, Str. ὅτι ἄν: κελ. only in Str: Ath. Luc. ἔλθῃ, Dion. ἔπος ἔλθῃ λέγειν

## 72

Theod. Met. 515 [εἰ γαμητέον ἐστὶν ἢ μὴ τοῖς ἐπιμέλειαν ἔχουσι καὶ φροντίδα τῆς κατ' ἀρετὴν ζωῆς]· καὶ ποιηταὶ δέ φασιν·

ὦ γλυκεῖ' εἰράνα[1]
πλουτοδότειρα βροτοῖς

## 73

Ibid. 562 [ὅτι πάντες σχεδὸν ἄνθρωποι φιλοπλουτίας ἥττηνται]· κἂν εἰ πλάττωνται παρολιγωρεῖν καὶ παρορᾶν ἀνεπιστρόφως καὶ παρατρέχειν,

. . νύσσει[2] γ' ὅμως σφᾶς
θέλγητρ' ἡδονᾶς

φησὶν ἡ ποίησις.

## 74

Plut. *Pyth. Or.* 29 οἱ μὲν οὖν περὶ τὸ Γαλάξιον τῆς Βοιωτίας κατοικοῦντες ᾔσθοντο τοῦ θεοῦ (Ἀπόλλωνος) τὴν ἐπιφάνειαν ἀφθονίᾳ τε καὶ περιουσίᾳ γάλακτος·

προβάτων[3] γὰρ ἐκ πάντων κελάρυζεν
ὡς ἀπὸ κρανᾶν φέρτατον ὕδωρ
θήλεον γάλα· τοὶ δ' ἐπίμπλαν[4] ἐσσύμενοι
πίθους·
ἀσκὸς δ' οὔτε τις ἀμφορεὺς[5]
ἔλινυ' ἐν δόμοις·
πέλλαι λιθινοί τε πίθοι[6] πλᾶσθεν ἅπαντες.

## 75

Clem. Al. *Str.* 5. 661

ναὶ τὰν Ὄλυμπον καταδερ-
κομέναν σκαπτοῦχον Ἥραν,
ἔστι μοι πιστὸν ταμιεῖον ἐπὶ γλώσσας·

ἡ ποιητική φησιν, ὅ τε Αἰσχύλος κτλ.

[1] mss εἰρήνη [2] mss νύττει [3] Leonicus: mss προπάντων [4] mss -πλων [5] Headl. ἀμφιφορεύς [6] Schn.–*B*: mss κρηνάων ἐλίννυε δόμοις, π. δὲ ξύλινοι πίθοι

72

Theodorus the Metochite *Prelude* [whether those who take thought for the life according to virtue should marry or no]: And poets, too, say

O sweetest Peace that givest wealth to men

73[1]

The Same [that practically everyone is the slave of the love of wealth]: And even if they pretend to disregard and overlook and pass by on the other side,

still are they pricked by Pleasure's wiles

as the poem says.

74[2]

Plutarch *The Pythian Oracle*: Dwellers near the Galaxium (the shrine of Apollo) in Boeotia are warned of the God's epiphany by the great abundance of milk;

For like purest water from the springs the welling milk gushed forth from all the flocks, while they filled their vessels in hot haste; aye, neither skin nor keg was idle in their houses; piggin and earthen jar, all were filled to the brim.

75

Clement of Alexandria *Miscellanies*:

I swear by the sceptred Hera that looketh down upon Olympus, I have upon my tongue a sure and trusty treasure-house;

so says Poetry, and Aeschylus, etc.

[1] claimed by Wil. for Pindar [2] claimed by Schroeder for Pindar

76

Dio Chr. *Or.* 33. 411 καὶ μὴν οὐχ οὕτω δεινόν ἐστιν, εἰ ἄνθρωποι μεταξὺ προβάτων φωνὴν λάβοιεν οὐδ' εἰ βοῶν, οὐδ' ἂν χρεμετίζωσιν οὐδ' ἂν ὑλακτῶσιν, ὥσπερ τὴν Ἑκάβην οἱ ποιηταὶ λέγουσιν ἐπὶ πᾶσι τοῖς δεινοῖς τελευταῖον ποιῆσαι τὰς Ἐρινύας

χαροπὰν κύνα, χάλκεον δέ οἱ
γνάθων [1] ἐκ πολιᾶν
φθεγγομένας ὑπάκουε μὲν Ἴδα
Τένεδός τε περιρρύτα
Θρηϊκίας τε <Σάμου> φιλάνεμοι πέτραι.[2]

77

Plut. *Lat. Viv.* 6 τὸν δὲ τῆς ἐναντίας κύριον μοίρας, εἴτε θεὸς εἴτε δαίμων ἐστίν, Ἅιδην ὀνομάζουσιν, ὡς ἂν εἰς ἀειδὲς καὶ ἀόρατον ἡμῶν ὅταν διαλυθῶμεν βαδιζόντων

νυκτὸς ἀϊδνᾶς ἀεργη-
λοῖό θ' ὕπνου κοίρανος [3]

78

Id. *Non Posse* 13 ποῖος γὰρ ἂν αὐλὸς ἢ κιθάρα διηρμοσμένη πρὸς ᾠδὴν ἢ τίς χορὸς

εὐρύοπα κέλαδον ἀκροσόφων
ἀγνύμενον διὰ στομάτων

φθεγγόμενος οὕτως ηὔφρανεν;

79

Id. *Adv. Stoic.* 19 εἰ δὲ δὴ πάντως ἐδεῖτο κακοῦ γενέσεως ἡ φύσις, ἓν ἦν δήπου παράδειγμα κακίας ἱκανὸν ἢ δεύτερον· εἰ δὲ βούλει δέκα φαύλους ἢ χιλίους ἢ μυρίους ἔδει γενέσθαι, καὶ μὴ κακίας μὲν φορὰν τοσαύτην τὸ πλῆθος

[1] perh. εὖ, but *B* cf. *Il.* 16. 531 γνάθων Geel: mss γναθμῶν which could hardly be fem. [2] Herm.–*B*–*E*, cf *Hom. H. Del. Ap.* 34, *Il.* 13. 12: mss Θρηΐκιοί τε φιλίην (φίλαι) ἔμοιγε [3] Plut. κοίρανον (adapting), cf. *De EI*

## 76

Dio Chrysostom *Orations*: Yet it is not so strange that men in the midst of it should take the voice of sheep or of oxen, nor should neigh nor yet bark, even as the poets say that the Furies, as the last of her miseries, turned Hecuba into

a dog of flashing eye, from whose hoary jaws came a brazen sound that was heard by Ida mount and wave-girt Tenedos, and the wind-loving crags of Thracian Samos.[1]

## 77 [2]

Plutarch *On Living in Obscurity*: The master of the opposite fate, whether God or spirit, they call Hades (Ἅιδης), because after our dissolution we are supposed to make our way into the ἀειδές or unseen, that

king of murky night and untoiling sleep

## 78

The Same *The Impossibility of living pleasantly according to Epicurus*: What flute or lyre attuned to song, what band of singing dancers with its

wide-voiced din breaking abroad through high-skilled lips

ever gave such delight as this?

## 79 [3]

The Same *Common Complaints against the Stoics*: Now if Nature really needed the existence of evil, one or, say, two examples would surely be sufficient, or if you like, there might have been ten bad men or a thousand or ten thousand; and not such an enormous quantity of evil that

[1] Samothrace stands high [2] cf. Id. *De EI* 21 [3] cf. Id. *Am. Prol.* 4

*οὐ ψάμμος ἢ κόνις ἢ πτέρα*
*ποικιλοθρόων*[1] *οἰωνῶν*
*τόσσον ἂν χεύαιτ' ἀριθμόν,*

ἀρετῆς δὲ μηδ' ἐνύπνιον.

80

Sch. Pind. *N.* 6. 85 . . οὐκ ἐκ παραδρομῆς δὲ ζάκοτον εἶπε τὸ δόρυ τοῦ Ἀχιλλέως, ὡσανεὶ μείλινον ἤ τι τοιοῦτον αὐτὸ ἔφη ἐν κοινότητι, ἀλλ' ὅτι ἰδιώτερον παρὰ τὰ ἄλλα κατεσκεύαστο. δίκρουν γάρ, ὥστε δύο ἀκμὰς ἔχειν καὶ μιᾷ βολῇ δισσὰ τὰ τραύματα ἀπεργάζεσθαι. . . καὶ Σοφοκλῆς ἐν Ἀχιλλέως Ἐρασταῖς (152 Pearson). . .[2]

δίπτυχοι γὰρ ὀδύναι μιν ἤρικον[3]
Ἀχιλληίου δόρατος.

81

Plut. *Non Posse* 26 καὶ δυσανασχετοῦσι τούτων λεγομένων, ὡς τό·

*ἔπειτα κείσεται βαθυδένδρῳ*
*ἐν χθονὶ συμποσίων τε καὶ λυρᾶν ἄμοιρος*
*ἰαχᾶς τε παντερπέος αὐλῶν.*

82

Ibid. 27 οὐδὲ ῥᾳδίως οὐδ' ἀλύπως ἀκούομεν·

*ὣς ἄρ' εἰπόντα μιν ἀμβρόσιον*
*τηλαυγὲς*[4] *ἐλασίππου πρόσωπον*[5]
*ἀπέλιπεν ἁμέρας.*

83

Id. *Consol. Apoll.* 28 εἰ γοῦν ἡ Νιόβη κατὰ τοὺς μύθους πρόχειρον εἶχε τὴν ὑπόληψιν ταύτην ὅτι

[1] so *Am. Prol*: here -τρίχων [2] some words prob. lost between two citations, of which only the first is thought to

not sand or dust or feathers of motley-voicèd birds would heap so great a number,
and of virtue not so much as a dream.

80

Scholiast on Pindar *Nemeans*: . . . He does not give the spear of Achilles the epithet 'exceeding wrathful' casually, as he might call it 'ashen' or the like as a stock-epithet, but because it was more suitable than any other. For the spear was forked, so as to have two points and deal two wounds at one thrust . . . Compare Sophocles in the *Lovers of Achilles* . . . [and . . .][1]

For he was rent by the twofold pain of the Achillean spear.

81

Plutarch *The Impossibility of living pleasantly according to Epicurus*: They are vexed at heart when they hear such words as these:

Then shall he lie in a deeply-wooded land, and have no part in revelling or the lyre nor in the all-delighting cry of the flute.

82

The Same: Nor is it with comfort or content that we hear it said:

So spake he, when lo! the ambrosial far-beamed face of charioting Day had gone from him.

83

The Same *Consolation to Apollonius*: If Niobè in the story had had at hand the thought that

[1] see opp.

belong to S. [3] no need to read ἤρεικον (see Pears.)
[4] *B*: mss τηλ. ἀμβ. [5] Wytt: mss πρὸς τόπον

*οὐκ αἰεὶ*[1] *θαλέθοντι βίῳ*
*βλάσταις τε τέκνων βριθομένα γλυκερὸν*
*φάος ὁρῶσα*

τελευτήσει, οὐκ ἂν οὕτως ἐδυσχέραινεν, ὡς καὶ τὸ ζῆν ἐθέλειν ἐκλιπεῖν διὰ τὸ μέγεθος τῆς συμφορᾶς καὶ τοὺς θεοὺς ἐπικαλεῖσθαι ἀνάρπαστον αὐτὴν γενέσθαι πρὸς ἀπώλειαν τὴν χαλεπωτάτην.

## 84

Bacch. *Intr. Mus.* 25 δέκατος δὲ ἐνόπλιος ἐξ ἰάμβου καὶ ἡγεμόνος καὶ χορείου καὶ ἰάμβου οἷον

ὁ τὸν πίτυος στέφανον

## 85

Clem. Al. *Str.* 6. 796

*οὐ μή ποτε τὰν*[2] *ἀρετὰν*
*ἀλλάξομαι ἀντ᾽ ἀδίκου*
*κέρδεος·*

ἄδικον δὲ ἄντικρυς κέρδος ἡδονὴ καὶ λύπη πόθος[3] τε καὶ φόβος καὶ συνελόντι εἰπεῖν τὰ πάθη τῆς ψυχῆς, ὧν τὸ παραυτίκα τερπνὸν ἀνιαρὸν ἐς τοὐπιόν.

## 86

Cram. *A.O.* 1. 171. 33 σεσημείωται τὸ Πολύμνια ἐπὶ τούτου· καὶ τὸ κύριον καὶ τὸ προσηγορικὸν ἐξέθλιψε τὸ υ·

Πολύμνια παντερπὴς κόρα

## 87

Chrys. π. ἀποφ. 24 εἰ ποιητής τις οὕτως ἀπεφαίνετο

οὐκ εἶδον ἀνεμωκέα κόραν

[1] mss also καὶ ἡ [2] μή ποτε τάν B: mss μήν ποτ᾽ ἄν, μήν πω τάν [3] Münzel: mss πονος

she shall not always be laden with the joys of vigorous life and budding babes in the delicious daylight

but come to die,[1] she would not have found life unendurable in the face of so great a disaster[2] and prayed the Gods that she might be carried away to the worst possible destruction.

## 84

Bacchius *Introduction to Music*: The tenth enoplius consists of an iambus, a hegemon (or pyrrhich), a choree (or trochee) and an iambus, as

he that . . . the wreath of pine[3]

## 85

Clement of Alexandria *Miscellanies*:

Never will I barter virtue for unrighteous gain;

and unrighteous gain is nothing else but pleasure and pain and desire and fear, and in fact all the conditions of the soul whose present indulgence brings future remorse.

## 86

Cramer *Inedita* (*Oxford*): The reason why the word *Polymnia* is marked is this, that both as a common adjective and as a proper name it loses the second *υ*;[4] compare

Polymnia, all-delightful maid

## 87

Chrysippus *Negatives*: If a poet thus expressed himself:

I saw not the wind-swift maid.

[1] *or* even she that is laden . . . shall come to die [2] the slaying of her children by Apollo [3] the prize at the Isthmian Games [4] *i.e.* it is not Poly-ymnia

## 88

Aristid. 2. 513

φέρε δὴ καὶ ταῦτα ἐξέτασον·

ἁ Μοῦσα γὰρ οὐκ ἀπόρως γεύει τὸ παρὸν
μόνον, ἀλλ' ἐπέρχεται
πάντα θεριζομένα,

τοῦτ' οὐ δοκεῖ σοι ὁ ποιητὴς αὑτὸν ἐπαινῶν λέγειν ὡς γόνιμον καὶ πόριμον εἰς τὰ μέλη; τί δ' ἐπειδὰν λέγῃ

μή μοι καταπαύετ', ἐπείπερ ἤρξατο
τερπνοτάτων μελέων
ὁ καλλιβόας πολύχορδος αὐλός.[1]

## 89

Ap. Tyan. *Ep.* 73. 407 Ἑστιαίῳ· πατρίδος ἐσμὲν πορρωτέρω σὺν δαίμονι, ἤδη δὲ τὰ τῆς πόλεως πράγματα ἐν νῷ ἐβαλόμαν·

ὁδεύει Μοῖρα πρὸς τέλος ἀνδρῶν
οἳ τὰν πρώταν λελόγχασι τιμάν.

ἄρξει δὲ τὸ λοιπὸν παιδάρια καὶ μικρὸν ἐπάνω τούτων μείρακες. ἐνταῦθά που δέος, μὴ σφαλῇ τὰ ὑπὸ νέων κυβερνώμενα. σοὶ δ' οὐ δέος, ἐπεὶ βεβιώκαμεν.

## 90

Plut. ap. Stob. *Ecl.* 1. 5. 19 τὸ γὰρ εἱμαρμένον ἄτρεπτον καὶ ἀπαράβατον,

χὤπερ μόνον ὀφρύσι νεύσῃ
καρτέρα τούτῳ κέκλωστ' ἀνάγκα.[2]

## 91, 92, 93

Arist. *Rh.* 3. 8 ἔστι δὲ παιᾶνος δύο εἴδη ἀντικείμενα ἀλλήλοις, ὧν τὸ μὲν ἐν ἀρχῇ ἁρμόττει, ὥσπερ καὶ χρῶνται· οὗτος δ' ἐστὶν οὗ ἄρχει μὲν ἡ μακρά, τελευτῶσι δὲ τρεῖς βραχεῖαι·

[1] *B* joins the two fragments, prob. rightly (for the anticipatory use of γάρ cf. Anacr. 31 and 106); otherwise καταπαύετε has no objt. [2] mss add καὶ πεπρωμένη (gloss on ἀνάγκα?)

## 88

Aristides *On the Extemporised Addition*: Just examine this:

Since the Muse is not needy nor giveth to taste alone of what is at hand, but goeth abroad to harvest all,—

is it not clear to you that when he says this the poet is praising his own poetical productiveness? and what when he adds:

I pray you check her not, now that the goodly cry of the many-stringèd flute [1] hath begun its most delightful music.

## 89

Apollonius of Tyana *Letters*: to Hestiaeus:—With Heaven's help we are further from our home, and already I have been thinking of home affairs:

Men who have received the first honour—their fate travelleth to the end;

and babes, and children scarcely more than babes, will reign in their stead. And there is some fear their government may fail—though you need not share it, for you and I have finished our course.

## 90

Plutarch in Stobaeus *Selections*: For Destiny is not to be turned aside nor passed by—

and whatsoever she but winketh with her eyelid, for this straightway is spun potent necessity.

## 91, 92, 93 [2]

Aristotle *Rhetoric*: There are two opposite kinds of paeon; one of these suits the beginning, where indeed it is generally put; this is the one that begins with the long syllable and ends with three short, as

[1] either in the technical sense 'with many tones,' *i.e.* a wide compass, as in Plat. *Rep.* 339 c, or 'accompanied by many strings' (of lyres) [2] cf. Sch. Arist. ap. Cram. *A.P.* 1. 308

Δαλογενές, εἴτε Λυκίαν[1]

καὶ

Χρυσεοκόμας Ἕκατε, παῖ Διός·[2]

ἕτερος δ' ἐξ ἐναντίας, οὗ βραχεῖαι ἄρχουσι τρεῖς, ἡ δὲ μακρὰ τελευταία·

μετὰ δὲ γᾶν ὕδατά τ' ὠκεάνι'[3] ἠφάνισε νύξ.

οὗτος δὲ τελευτὴν ποιεῖ· ἡ γὰρ βραχεῖα[4] διὰ τὸ ἀτελὴς εἶναι ποιεῖ κολοβόν.

## 94

Heph. 81 [π. παιωνικοῦ]· συντιθέασι δέ τινες καὶ ἑτέρῳ τρόπῳ τὸ τετράμετρον, ὥστε τρεῖς εἶναι τοὺς καλουμένους τετάρτους παιῶνας, εἶτα τελευταῖον τὸν κρητικόν·

θυμελικὰν ἴθι μάκαρ φιλοφρόνως εἰς ἔριν

Choer. *ad loc.* p. 249 Cons. ἐκ τῶν καλουμένων Δελφικῶν ἐστὶν ἡ προκειμένη χρῆσις, μὴ ἐχόντων τὸ ὄνομα τοῦ ποιητοῦ.

## 95

Plut. *Prim. Frig.* 17 ὁ γὰρ ἥλιος ἀνίσχων, ὥς τις εἶπε τῶν διθυραμβοποιῶν, εὐθύς κτλ.

ἅλιος ἀνίσχων
εὐθὺς ἀνέ̆πλησ' ἀεροβατᾶν[5] μέγαν οἶκον ἀνέμων.

## 96

Dion. Hal. *Comp.* 17 ὁ μὲν οὖν βραχυσύλλαβος ἡγεμών τε καὶ πυρρίχιος καλεῖται· καὶ οὔτε μεγαλοπρεπής ἐστιν οὔτε σεμνός· σχῆμα δ' αὐτοῦ τοιόνδε·

λέγε δὲ σὺ κατὰ πόδα νεόχυτα[6] μέλεα.

[1] Sch. Arist. Cram. ἦτε mss also Λυκία, Λύκιε [2] χρ. *B*: mss χρυσεοκόμα [3] mss ὠκέανον [4] μακρά? [5] mss ἀνέπλησεν, but the metre is paeonic ἀεροβατᾶν Düb: mss -βάταν [6] mss also νεόλυτα

O Delos-born, whether in Lycia[1]

and

Golden-headed Far-darter, son of Zeus.[1]

The other on the contrary is the one which has three short syllables first and ends with the long, as

The land and ocean-waters disappeared in night.

This paeon forms a conclusion, the short[2] syllable truncating the rhythm by its incompleteness.

94

Hephaestion *Handbook of Metre* [the paeonic]: Some writers compose the tetrameter in another way, making three of the feet the fourth paeon as it is called, and putting the cretic at the end; compare

Come propitious, Blessed One, to the strife at thy altar.[3]

Choeroboscus *on the passage*: This citation, which is anonymous, is taken from the so-called *Delphian Collection.*[4]

95

Plutarch *Cold the First Principle*: For as one of the dithyrambic poets has said,

the rising sun straightway filled the great home of the air-walking winds.

96

Dionysius of Halicarnassus *Literary Composition*: The short-syllable type is called *hegemon* (leader) or *pyrrhich*, and is neither impressive nor stately; it is of the following type:

Pick thou up the limbs newly scattered at thy feet.[5]

[1] an address to Apollo [2] long? [3] to Dionysus at a poetical contest [4] apparently a collection of lyric poems preserved in the temple archives at Delphi, cf. the Delian Collection mentioned vol. ii, p. 283, cf. vol. i, p. 317 [5] prob. the limbs of Pentheus

## 97

Ibid. ὁ μὲν γὰρ ἐξ ἁπασῶν βραχειῶν συνεστὼς καλούμενος δὲ ὑπό τινων τρίβραχυς πούς,[1] οὗ παράδειγμα τοιόνδε·

βρόμιε, δορατοφόρ', ἐνυάλιε,
πολεμοκέλαδε πάτερ Ἄρη[2]

ταπεινός τε καὶ ἄσεμνός ἐστι καὶ ἀγεννής, καὶ οὐδὲν ἂν ἐξ αὐτοῦ γένοιτο γενναῖον.

## 98

Ibid. ὁ δ' ἐκ μακρᾶς καὶ δυεῖν βραχειῶν μέσην μὲν λαβὼν τὴν μακρὰν ἀμφίβραχυς ὠνόμασται, καὶ οὐ σφόδρα τῶν εὐσχήμων ἐστὶ ῥυθμῶν, ἀλλὰ διακέκλασταί τε καὶ πολὺ τὸ θῆλυ καὶ ἀγεννὲς ἔχει· οἷά ἐστι ταυτί·

Ἴακχε θρίαμβε[3] σὺ τῶνδε χοραγέ

## 99

Ibid. οἱ μέντοι ῥυθμικοὶ τούτου τοῦ ποδὸς (τοῦ δακτύλου) τὴν μακρὰν βραχυτέραν εἶναί φασι τῆς τελείας, οὐκ ἔχοντες δ' εἰπεῖν ὅσῳ, καλοῦσιν αὐτὴν ἄλογον. ἕτερός ἐστιν ἀντίστροφον ἔχων τούτῳ ῥυθμόν, ὃς ἀπὸ τῶν βραχειῶν ἀρξάμενος ἐπὶ τὴν ἄλογον τελευτᾷ· τοῦτον χωρίσαντες ἀπὸ τῶν ἀναπαίστων κυκλικὸν καλοῦσι, παράδειγμα αὐτοῦ φέροντες τοιόνδε·

κέχυται πόλις ὑψίπυλος κατὰ γᾶν.

## 100

Ibid. [π. κρητικοῦ]· ἐὰν δὲ την ἀρχὴν αἱ δύο μακραὶ κατάσχωσιν την δὲ τελευτὴν ἡ βραχεῖα, οἷά ἐστι ταυτί·

σοί, Φοῖβε, Μούσαις τε σύμβωμον[4]

ἀνδρῶδες πάνυ ἐστὶ τὸ σχῆμα καὶ εἰς σεμνολογίαν ἐπιτήδειον.

[1] mss also χορεῖος, τροχαῖος [2] πάτερ Ἄρη only in *A.G.* (for Ἄρη *B* cf. Sch. Aesch. *Sept.* 105), which reads πολεμόκλονε [3] θρίαμβε Dind: mss διθύραμβε *contra metr.* [4] *B–E*: mss Μοῦσαί τε συμβῶμεν (σύμβωμοι)

## 97[1]

The Same: The foot which consists entirely of short syllables and is called by some writers the Tribrach, of which the following is an example:

Dinning, spear-bearing, furious, war-clattered, Father Ares

is mean and undignified and ignoble, and can be used to compose nothing that is noble.

## 98

The Same: The foot which is made of a long and two shorts and has the long in the middle is called the Amphibrach, and is not a particularly beautiful rhythm, being enervating and smacking strongly of the effeminate and ignoble; for instance

Thriambic[2] Iacchus, thou leader of this chorus

## 99

The Same: The writers on rhythm, however, declare that the long of the Dactyl is shorter than a full long, and being unable to say by how much, they call it 'irrational.' There is another foot having the converse rhythm to this, which begins with the shorts and ends with the irrational. This they distinguish from the Anapaest and call it 'cyclic,' giving the following example:

The high-gated city lies scattered o'er the ground.

## 100

The Same [the Cretic]: If the two longs come at the beginning and the short at the end, like this:

who shares altars with thee, O Phoebus, and the Muses

we have a manly type of rhythm suitable to the dignified style.

[1] cf. Keil *An. Gram.* 8. 11, Macr *Sat.* 1. 19. 1 (may have taken Βρόμιε as Dionysus and Ἄρη as an appellation, but in that case the other epithets would be characteristic of D. not of A.) [2] the meaning of the epithet is unknown

## 101

Ibid. [π. τρισυλλάβων ῥυθμῶν]· τὸ δ' αὐτὸ συμβήσεται κἂν ἡ βραχεῖα προτεθῇ[1] τῶν μακρῶν· καὶ γὰρ οὗτος ὁ ῥυθμὸς ἀξίωμα ἔχει καὶ μέγεθος· παράδειγμα δὲ αὐτοῦ τόδε·

Τίν' ἀκτάν, τίν' ὕλαν δράμω; ποῖ πορευθῶ;

## 102

Sch. Heph. p. 299 Cons. [π. πυρριχίου]· κατὰ διποδίαν δὲ συντιθέμενος καὶ τὸν προκελευσματικὸν ποιῶν, τὰ καλούμενα προκελευσματικὰ ἢ πυρριχιακὰ μέτρα ποιεῖ, ὧν παραδείγματα·

ἴθι μόλε ταχύποδος ἐπὶ δέμας ἐλάφου
πτεροφόρου <ἀνὰ> χερὶ δόνακα τιθεμένα·[2]

## 103

Mar. Plot. *Gram. Lat.* 6. 515. 2 Hemidexium trimetrum dactylicum schemata habet octo, de quibus unum solum ponam Graecum exemplum hemidexium, quod repperi, tribus dactylis constans:

Ξεῖνε, τὸν Ἀρχεμόρου[3] τάφον

## 103 A

Ibid. 542. 3 Minus Ionicum dimetrum catalecticum fit Ionico minore et anapaesto:

Ἴθι μᾶτερ μεγάλα[4]

## 104

Ibid. 540. 1 [de pedibus numeri Ionici a majore]

Ἑλικοπέταλε, καλλικέλαδε, φιλοχορευτά[5]

[1] mss συντεθῇ, πρώτη τεθῇ  [2] *B*: mss ἐπίδεσμα (ἐπὶ δεσμά) and πτεροφόραν (-ον) χερσὸν καθημένα (χερσο' καθομαγ'): *A.G.* ταχύ ποδε· ἐπὶ δέμας and πτεροφόρον· χελιδόνα καθημένην [3] *B*: mss αρχεβρου  [4] *B*: mss ματήρ (μητερ) μεγάλη [5] *B*–Keil–Putsch: mss ΕΛΙΚΟCΤΙΗΤΑΛΗ (ΕΛΥΚΟCΠΗΤΑΛΗ) ΚΑΑΑΤΚΕΑΑΗ (*catalectis* ΛΛΔΕ) ΦΙΛΟΚΧΟΡΕΙΤΑ (ΦΙΑΟΚΟΛΟΡΕΙΤΑ)

## 101[1]

The Same [trisyllabic rhythms, continued]: The same will happen if the short comes before the longs; this rhythm, too, is distinguished and impressive, and here is an example of it:

To what shore, to what forest shall I fly? whither shall I go?[2]

## 102[3]

Scholiast on Hephaestion *Handbook of Metre* [the pyrrhich]: When this foot is put into dipodies to make the proceleusmatic (⏑⏑⏑⏑) we get what are called proceleusmatic or pyrrhichiac lines, such as this:

Away with thee, maid, like a fleet-foot roe, with a feathered reed upheld.

## 103

Marius Plotius *On Metres*: The dactylic hemidexian trimeter has eight kinds, of which I shall give the sole Greek example that I have found, consisting of three dactyls:

Stranger, the tomb of Archemorus[4]

## 103 A

The Same: The 'lesser' Ionic catalectic dimeter is composed of an Ionic *a minore* and an anapaest:

Come, Great Mother

## 104[5]

The Same [on the feet of the Ionic *a maiore*]

Flower-twined, merry-dinning, friend of the dancer[6]

[1] cf. *Epit. Comp. Verb.* 17, p. 172 Us.-Rad. [2] prob. (in this context) from a dithyramb, but a tragedy is possible [3] cf. Keil *Anal. Gram.* 4 [4] the name is uncertain [5] cf. Hesych. καλλικέλαδος [6] Dionysus

## 104 A

Dion. Hal. 25 [π. τοῦ 'τοῖς θεοῖς εὔχομαι πᾶσι καὶ πάσαις,' Dem. *Cor.* 1]· οὐ τοιοῦτος μέντοι κἀκεῖνός ἐστιν ὁ ῥυθμός·

Κρησίοις ἐν ῥυθμοῖς παῖδα μέλψωμεν . . .

ἐμοὶ γοῦν δοκεῖ· ἔξω γὰρ τοῦ τελευταίου ποδὸς τά γε ἄλλα ἐν πᾶσιν ἴσα ὥρισται.

## 105

Mar. Plot. *Gram. Lat.* 510. 25 de pentametro integro acatalecto monoschematisto: est metrum integrum pentametrum dactylicum, quod semper quinque dactylis constat, quale est exemplum Graecum illud:

Ἴλιον ἀμφ' Ἑλένῃ πεπυρώμενον ὤλετο.[1]

## 105 A

Ibid. 524. 1 tetrametrum (iambicum) brachycatalectum colurum . . ut est

Ὁ Πύθιος μεσομφάλοις[2] θεὸς παρ' ἐσχάραις,

## 106

Heph. 39 [π. ἰωνικοῦ τοῦ ἀπ' ἐλάσσονος]· τοῦτο (τὸ τετράμετρον καταληκτικὸν) μέντοι καὶ γαλλιαμβικὸν καὶ μητρῳακὸν καλεῖται—ὕστερον δὲ ⟨καὶ⟩ ἀνακλώμενον ἐκλήθη—διὰ τὸ πολλὰ τοὺς νεωτέρους εἰς τὴν μητέρα τῶν θεῶν γράψαι τούτῳ τῷ μέτρῳ (ἐν οἷς καὶ τὰ τοὺς τρίτους παιῶνας ἔχοντα καὶ παλιμβάκχειον καὶ τὰς τροχαϊκὰς ἀδιαφόρως παραλαμβάνουσι πρὸς τὰ καθαρά), ὡς καὶ τὰ πολυθρύλητα ταῦτα παραδείγματα δηλοῖ·

Γαλλαὶ μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα

[1] *B*: mss ΔΕΙΜΟΝΑΜΦΕΑΗΝΕΝΗΠΥΩΜΕΝΟΝΩΑΗΤΟ, ΔΕΙΜΟΝΑΛΑΦΕΛΕΝΕΙΠΥΩΜΕΝΩΛΕCΟ [2] *B*: mss -αλιος

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[1] D. reckons the last syllable of μέλψωμεν short, though metrically it can stand for a long [2] as the remaining

## 104 A

Dionysius of Halicarnassus *Literary Composition* [on a passage of Demosthenes]: Is not the following rhythm, however, of the same kind?

In Cretan rhythms let us sing the child of . . .

To me, at any rate, it seems so; for except for this last foot the identity is complete.[1]

## 105[2]

Marius Plotius *On Metres*: On the acatalectic iambic pentameter monoschematistic:—it is an acatalectic dactylic pentameter, which always consists of five dactyls, of which the following is a Greek example:

Ilium was burnt and destroyed for Helen's sake.

## 105 A

The Same: The brachycatalectic truncated iambic tetrameter . . . as

The Pythian God beside the hearths of the midmost spot[3]

## 106

Hephaestion *Handbook of Metre* [the Ionic *a minore*]: The catalectic tetrameter is also called the Galliambic or Metroac—and in later times also the broken or irregular—because the Mother of the Gods has often been addressed in this metre by the more modern writers (who, moreover, mingle lines containing the third paeon, the palimbacchius, and trochaic dipodies, indiscriminately with the pure Ionics); compare the following famous example:

Gallae of the Mountain Mother, fleet friends of the thyrsus, whose harness and brazen cymbals clash amain[4]

Plotian exx., quoted by Bergk, appear to have been composed *ad hoc*, these may be of the same nature [3] Delphi was the 'navel' of the earth [4] ascribed by Wil. to Callimachus, but cf. Choer. *ad loc.* p. 245–6 Cons.

## 107

Hdn. *Gram. Gr.* i. 523. 12 τὸ δὲ 'στάδα λίμνην' ἢ

κλάδα χρυσεόκαρπον

οὐχ ἕξει τινὰ εὐθεῖαν στὰς ἢ κλάς· μεταπλασμοὶ γάρ εἰσι.

## 108

Arist. *Rh.* 3. 11. 1412 b εἰσὶ δὲ καὶ αἱ εἰκόνες . . . ἀεὶ εὐδοκιμοῦσαι τρόπον τινὰ μεταφοραί· ἀεὶ γὰρ ἐκ δυοῖν λέγονται, ὥσπερ ἡ ἀνὰ λόγον μεταφορά· οἷον ἡ ἀσπίς φαμέν ἐστι φιαλὴ Ἄρεος (Timoth. 25) καὶ τόξον

φόρμιγξ ἄχορδος[1]

## 109, 110

Dem. *Eloc.* 91 ληπτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικῶς συγκείμενα οἷον

θεοτεράτους πλάνας

οὐδὲ

ἄστρων δορύπυρον στρατόν

ἀλλ' ἐοικότα τοῖς ὑπὸ τῆς συνηθείας συγκειμένοις.

## 111

Plat. *Men.* 77 a δοκεῖ τοίνυν μοι, ὦ Σώκρατες, ἀρετὴ εἶναι, καθάπερ ὁ ποιητὴς λέγει,

χαίρειν τε καλοῖσι καὶ δύνασθαι

καὶ ἐγὼ τοῦτο λέγω ἀρετήν, ἐπιθυμοῦντα τῶν καλῶν δυνατὸν εἶναι πορίζεσθαι.

## 112

Plut. *Q. Conv.* 4. 6. 1 [τίς ὁ παρ' Ἰουδαίοις θεός]· θαυμάσας δὲ τὸ ἐπιρρηθὲν ὁ Σύμμαχος· Ἆρ', ἔφη, σὺ τὸν πατριώτην θεόν, ὦ Λαμπρία,

[1] for Θέογνις in Dem. *Eloc.* B sugg. Θεόδωρος or Θεοδέκτης; but the frag. may come from Theognis the tragedy-writer

## 107[1]

Herodian *Complete Prosody*: The forms *στάδα* in *στάδα λίμνην* 'standing pool,' and *κλάδα* in *κλάδα χρυσεόκαρπον*

golden-fruited bough

will be found to have no nominative; they are metaplastic.

## 108[2]

Aristotle *Rhetoric*: Similes, also, are always in a sense effective metaphors; like the 'proportional' metaphor, they always involve two terms. For instance, we call a shield 'the goblet of Ares' (Timotheus 25) and a bow

the stringless lyre

## 109, 110

Demetrius *on Style*: We should also employ compound words, but not dithyrambic compounds like

heaven-portented wanderings[3]

or

the fire-speared host of the stars

but resembling the compounds of ordinary speech.

## 111

Plato *Meno*: Then my opinion is, Socrates, that virtue, in the words of the poet, is

to rejoice in the noble and be able to do it.

This is what I too mean by virtue, to desire what is noble or beautiful and have it at command.[4]

## 112[5]

Plutarch *Dinner-Table Problems* [on the nature of the God of the Jews]: Wondering at what was said, Symmachus exclaimed, 'And as for your divine fellow-countryman, Lamprias,

[1] cf. Cram. *A.O.* 3. 283. 5 [2] cf. Dem. *Eloc.* 85 [3] prob. Io's [4] this interpretation is prob. not quite correct [5] cf. Id. *Exil.* 17, *De EI.* 9

*εὔϊον ὀρσιγύναικα*
*μαινομέναις Διόνυσον*
*ἀνθέοντα τιμαῖς*[1]

ἐγγράφεις καὶ ὑποποιεῖς τοῖς Ἑβραίων ἀπορρήτοις;

## 112 A παιὰν εἰς Λύσανδρον

Plut. *Vit. Lys.* 18 πρώτῳ[2] μὲν γάρ, ὡς ἱστορεῖ Δοῦρις, Ἑλλήνων ἐκείνῳ βωμοὺς αἱ πόλεις ἀνέστησαν ὡς θεῷ καὶ θυσίας ἔθυσαν, εἰς πρῶτον δὲ παιᾶνες ᾔσθησαν, ὧν ἑνὸς ἀρχὴν ἀπομνημονεύουσι τοιάνδε·

Τὸν Ἑλλάδος ἀγαθέας
στραταγὸν ἀπ' εὐρυχόρου[3]
Σπάρτας ὑμνήσομεν ὦ
ἰὴ Παιάν.[4]

Σάμιοι δὲ τὰ παρ' αὐτοῖς Ἡραῖα Λυσάνδρεια καλεῖν ἐψηφίσαντο.

Ath. 15. 696e [π. τὸν τοῦ Ἀριστοτέλους εἰς Ἑρμείαν παιᾶνα καλούμενον]· οὐκ ἔχει δ' οὐδὲ τὸ παιανικὸν ἐπίρρημα, καθάπερ ὁ εἰς Λύσανδρον τὸν Σπαρτιάτην γραφεὶς ὄντως παιάν, ὅν φησι Δοῦρις ἐν τοῖς Σαμίων ἐπιγραφομένοις Ὥροις ᾄδεσθαι ἐν Σάμῳ.

## 113

Plut. *Amic. Mult.* 5 τὰ γὰρ εὔχρηστα τῆς φιλίας δύσχρηστα γίγνεται διὰ τὴν πολυφιλίαν·

*ἄλλον τρόπος, ἄλλον ἐγείρει*
*φροντὶς ἀνθρώπων·*[5]

οὔτε γὰρ αἱ φύσεις ἡμῶν ἐπὶ ταὐτὰ ταῖς ὁρμαῖς ῥέπουσιν, οὔτε τύχαις ὁμοτρόποις ἀεὶ σύνεσμεν, αἵ τε τῶν πράξεων καιροὶ καθάπερ τὰ πνεύματα τοὺς μὲν φέρουσι τοὺς δ' ἀντιπίπτουσι.

## 114

Id. *Garr.* 2 καὶ καθάπερ ὅταν ἐν συλλόγῳ τινὶ σιωπὴ γένηται τὸν Ἑρμῆν ἐπεισεληλυθέναι λέγουσιν, οὕτως ὅταν εἰς συμπόσιον

[1] so *de EI*, mss here ἀνθ. τιμαῖσι Δ., *Exil.* Δ. μαιν. ἀνθ. τ.
[2] mss πρῶτον [3] Naeke: mss -χώρου [4] mss ᾠὴ (or ἰὴ) π.
[5] mss ἄλλον τρόπος (τρόπον) γὰρ ἄλλον: ἄλλον . . ἄλλον is apparently for ἄλλον μέν . . ἄλλον δέ

God of the cry evoe, rouser of women, gay with frenzied rites, Dionysus

do you enrol *him* in the Hebrew mysteries?

## 112 A Paean to Lysander

Plutarch *Life of Lysander*: According to Duris, he was the first Greek to whom the cities built altars and made sacrifice as to a God, and the first to whom were sung paeans, one of which they relate to have begun as follows:

We will sing the general of holy Greece who comes from the spacious town of Sparta, O Paean O!

Moreover the Samians decreed that their festival of Hera should be called the Lysandreia.

Athenaeus *Doctors at Dinner* [on Aristotle's so-called Paean to Hermeias]:[1] Moreover it does not contain the paeanic refrain like the true paean composed in honour of the Spartan Lysander, which according to Duris' *Annals of the Samians* was sung to him at Samos.

## 113

Plutarch *On having Many Friends*: What is serviceable in friendship becomes unserviceable when friendship is too widely extended;

one man is moved by disposition, another by thought;

nor do our natures all incline to the same things, nor do we enjoy the same fortune; and opportunities, like the winds, favour one and are contrary for another.

## 114[2]

The Same *On Garrulity*: When silence falls in an assembly they say that Hermes has joined the company, and in the same way when a garrulous fellow enters a drinking-party or

[1] (see p. 411) [2] cf. Id. *San. Praec.* 13, *Coh. Ira* 4 (πρὸ κύματος ὥς τινα π. ἄκρ. στελλόμενος)

ἢ συνέδριον γνωρίμων λάλος εἰσέλθῃ, πάντες ἀποσιωπῶσι μὴ βουλόμενοι λαβὴν παρασχεῖν· ἂν δ' αὐτὸς ἄρξηται διαίρειν τὸ στόμα,

πρὸ χείματος ὥστ' ἀνὰ ποντίαν
ἄκραν Βορέα ζαέντος[1]

ὑφορώμενοι σάλον καὶ ναυτίαν ἐξανέστησαν.

## 115

Plut. *Praec. Reip.* 2 πολλοὶ δὲ ἀπὸ τύχης ἀψάμενοι τῶν κοινῶν καὶ ἀναπλησθέντες οὐκέτι ῥᾳδίως ἀπελθεῖν δύνανται, ταὐτὸ τοῖς ἐμβᾶσιν εἰς πλοῖον αἰώρας χάριν, εἶτ' ἀποσπασθεῖσιν εἰς πέλαγος πεπονθότες· ἔξω βλέπουσι ναυτιῶντες καὶ ταραττόμενοι, μένειν δὲ καὶ χρῆσθαι τοῖς παροῦσιν ἀνάγκην ἔχοντες·

λευκᾶς καθύπερθε γαλάνας
εὐπρόσωποι σφᾶς παράϊξαν[2] ἔρωτες ναΐας
κλαΐδος χαραξιπόντου δαιμονίαν ἐς ὕβριν.

## 116

Plut. *An Seni* 12 ἢ πλοίων μὲν ἄρχοντας οὐ ποιεῖ γράμματα κυβερνητικά, μὴ πολλάκις γενομένους ἐν πρύμνῃ θεατὰς τῶν πρὸς κῦμα καὶ πνεῦμα καὶ νύκτα χειμερίων ἀγώνων

ὅτε Τυνδαριδᾶν ἀδελ-
φῶν ἅλιον ναύταν πόθος
βάλλει . . .

## 117

Id. *Tranqu.* 17 κυβερνήτῃ γὰρ οὔτε κῦμα πραῦναι τραχὺ καὶ πνεῦμα δυνατόν ἐστιν, οὔτε ὅποι βούλεται δεομένῳ λιμένος τυχεῖν,

[1] Βορέα *B*: mss here βορέον, *San.* βορρᾶ ζαέντος Crus: mss here ζέοντος, *San. Praec.* πνέοντος [2] *B*: mss παρήϊσαν: Wil.'s παράειραν hardly accounts for λευκᾶς κ.γ.

[1] *lit.* 'to hover around,' cf. Plut. *Soll. Anim.* 970 c and ὑπεραιωρεῖσθαι 'to lie at anchor' Hdt. 6. 116, *or* 'just to cross a strait' (*lit.* as a means of transport), cf. Aristid. *Or.* 24. 331

a chance gathering of acquaintances there is a general and sudden lull in the talk because nobody wishes to give him a handle; and if he begins to open his mouth,—

as when the Northwind blows across a sea-beaten headland before a storm

they scent tossing and seasickness, and rise and depart.

## 115

Plutarch *Political Precepts*: And often they take up politics through mere chance, and when they have had their fill of them find that they can no longer easily withdraw. Like people who go for a sail [1] and are carried away into the open sea, they look out of the ship seasick and troubled, but obliged to remain and make the best of their plight;—

Specious desires for the thwart of a sea-graving [2] ship send them speeding over the white calm to heaven-sent ruin.[3]

## 116

Plutarch *Should Old Men Govern?* Treatises on navigation do not make pilots, or they would stand on the poop mere spectators of the stormy contests of wind and wave and night

when the seafarer is seized with a longing for the Tyndarid brethren [4] . . .

## 117 [5]

The Same *On Peace of Mind*: For the pilot to temper the wind and smooth the wave, to make the desired haven, or

(587), *or* 'for air and exercise' sake,' cf. Jos. *A. J.* 8. 7. 3 *ἐφ' ἅρματος ὀχούμενος καὶ λευκὴν ἠμφιεσμένος ἐσθῆτα* (ὁ Σολόμων) *πρὸς αἰώραν ἔθος εἶχεν ἐξορμᾶν* [2] cf. Timoth. *Pers.* 4 [3] for *ὕβρις* cf. *Act. Ap.* 27. 21 [4] Castor and Polydeuces, the saviours of mariners [5] cf. Id. *Superst.* 8 *εὐχόμενος δὲ τὸν οἴακα προσάγει, τὴν κεραίαν ὑφίησι φεύγει ὑποστ. ἐρεβώδ. ἐκ θ.*

*οὔτε θαρραλέως καὶ ἀτρόμως ὑπομεῖναι τὸ συμβαῖνον· ἀλλ' ἕως οὐκ ἀπέγνωκε τῇ τέχνῃ χρώμενος*

φεύγει μέγα λαῖφος ὑποστολίσας
ἔστε κε νέρτατον ἱστὸς[1]
ἐρεβώδεος ἐκ θαλάσσης ὑπέρσχῃ

*⟨τότε δὲ⟩*[2] *τρέμων κάθηται καὶ παλλόμενος.*

## 118

Plut. *Non Posse* 23 *ὥσπερ εἴ τις ἐν πελάγει καὶ χειμῶνι θαρρύνων ἐπιστὰς λέγοι, μήτε τὴν ναῦν τινὰ ἔχειν κυβερνήτην, μήτε τοὺς Διοσκούρους αὐτοὺς ἀφίξεσθαι ἐπερχόμενόν τε, κτλ.*

ἐπερχόμενόν τε μαλάξοντες βιατὰν[3]
πόντον ὠκείας τ' ἀνέμων ῥιπάς.

## 119

Ael. *H.A.* 14. 14 [*π. δορκάδων καὶ κεμάδων*]· *ἡ γε μὴν καλουμένη καὶ ὑπὸ τῶν ποιητῶν κεμὰς*

δραμεῖν μὲν ὠκίστη θυέλλης δίκην,[4]

*ἰδεῖν ⟨δὲ⟩ ἄρα πυρρόθριξ καὶ λασιωτάτη.*

## 120, 121

Plat. *Rep.* 10. 607 b *ταῦτα δή, ἔφην, ἀπολελογήσθω ἡμῖν ἀναμνησθεῖσιν περὶ ποιήσεως, ὅτι εἰκότως ἄρα τότε αὐτὴν ἐκ τῆς πόλεως ἀπεστέλλομεν τοιαύτην οὖσαν· ὁ γὰρ λόγος ἡμᾶς ᾕρει. προσείπωμεν δὲ αὐτῇ, μὴ καί τινα σκληρότητα ἡμῶν καὶ ἀγροικίαν καταγνῷ, ὅτι παλαιὰ μέν τις διαφορὰ φιλοσοφίᾳ τε καὶ ποιητικῇ. καὶ γὰρ ἡ*

λακέρυζα πρὸς δεσπόταν κύων

*ἐκείνη ⟨ἡ⟩ κραυγάζουσα*[5] *καὶ*

μέγας ἐν ἀφρόνων κενεαγορίαισι

[1] *ἔστε κε νέρτ.* *B* : mss *ἕως ἐνέρτερον* *ἱστός* *E*, cf. *Superst.* (opp.): mss *ἵστον* [2] *B* [3] Plut. *μαλάξοντας*, adapting : *Def. Or.* *ἐπερχόμενοί τε μαλάσσοντες* *βιατάν* *B*: mss here *βίαιον*, *Def.* *βίᾳ τόν* [4] some mss omit *μέν* [5] *E*, as P.'s explanation of *λακ.*: mss also *κράζουσα*

cheerfully and fearlessly to wait on fortune, all are equally impossible ; so as long as he does not despair he practises his art, and

flies with his mainsail lowered till the mast holds it at its lowest out of the murky sea ;[1]

but when he does, he sits all quivering with fear.

## 118[2]

Plutarch *The Impossibility of Living pleasantly according to Epicurus*: It is as if in a storm on the open sea one should stand by and say quite cheerfully that the ship had no pilot, and the very Dioscuri would not come

to temper the onrush of the puissant sea and the swift gusts of the winds

## 119

Aelian *on Animals* [gazelles and κεμάδες]: Yet what is called by the poets κέμας or a young deer—compare

fawn most swift of foot like a storm,

but in appearance it is red-haired and very shaggy.

## 120, 121

Plato *Republic*: We have harked back to Poetry, and the defence we have just made must suffice to show that we apparently were right in expelling such a person from our city. It stood to reason that we should. But lest she think us incivil and unkind, we will add that the quarrel between philosophy and poetry is of long standing. Indeed, that yelping

cur who 's master bays,

that man so

great in th' empty talk of fools,

[1] to reduce the surface exposed to the wind the ancients brailed up their sail from below and lowered the yard that supported it [2] claimed by Schroeder for Pindar, cf. Id. *Def. Or.* 30

*καὶ ‘ὁ τῶν λίαν σοφῶν ὄχλος κράτων’*[1] *καὶ οἱ ‘λεπτῶς μεριμνῶντες ὅτι ἄρα πένονται,’ καὶ ἄλλα μυρία σημεῖα παλαιᾶς ἐναντιώσεως τούτων· ὅμως δὲ εἰρήσθω, ὅτι ἡμεῖς γε, εἴ τινα ἔχοι λόγον εἰπεῖν ἡ πρὸς ἡδονὴν ποιητικὴ καὶ ἡ μίμησις, ὡς χρὴ αὐτὴν εἶναι ἐν πόλει εὐνομουμένῃ, ἄσμενοι ἂν καταδεχοίμεθα, ὡς σύνισμέν γε ἡμῖν αὐτοῖς κηλουμένοις ὑπ’ αὐτῆς· ἀλλὰ γὰρ τὸ δοκοῦν ἀληθὲς οὐχ ὅσιον προδιδόναι.*

## 122

Plat. *Ep.* 1 *κἀκεῖνο δὲ τὸ ποίημα τοῖς νοῦν ἔχουσιν οὐ κακῶς ἔχειν δοκεῖ·*

*οὐ χρυσὸς ἀγλαὸς*
*σπανιώτατος ἐν θνατῶν δυσελπίστῳ βίῳ,*
*οὐδ’ ἀδάμας, οὐδ’ ἀργύρου κλῖναι πρὸς ἄνθρω-*
*πον*[2] *δοκιμαζόμεν’ ἀστράπτει πρὸς ὄψεις,*[3]
*οὐδὲ γαίας εὐρυπέδου*
*γόνιμοι βρίθοντες αὐταρκεῖς γύαι,*
*ὡς ἀγαθῶν ἀνδρῶν ὁμοφράδμων νόησις.*

## 123

Stob. *Ecl.* 1. 6. 13 [*π. τύχης ἢ ταὐτομάτου*]·[4]

*Τύχα, μερόπων ἀρχὰ*
*καὶ τέρμα, τὺ καὶ σοφίας θακεῖς ἕδρας*[5]
*καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις·*
*καὶ τὸ καλὸν πλέον ἢ κακὸν ἐκ σέθεν, ἅ τε*
*χάρις*
*λάμπει περὶ σὰν πτέρυγα χρῦσέαν·*
*καὶ τὸ τεᾷ πλάστιγγι δοθὲν*
*μακαριστότατον τελέθει·*
*τὺ δ’ ἀμαχανίας πόρον εὗρες ἐν ἄλγεσιν,*[6]
*καὶ λαμπρὸν φάος ἄγαγες ἐν σκότῳ,*
*προφερεστάτα*[7] *θεῶν.*

[1] Herw.-Adam: mss *διασόφων, δία* (*διὰ*) *σοφῶν* and *κρατῶν*

that 'crowd of the unco' wise,' those 'subtle thinkers beggars after all,' [1] and others galore, are proofs of an ancient feud. Nevertheless we will admit once for all that if the pôetry whose end is to please, and by that I mean all 'imitation' or art-representation of the sort, could give reason to prove that she had a proper place in a well-constituted state, we, at any rate, should welcome her back with open arms, because we know what an effect she has upon us; but till then, as religious men, we cannot betray what seems to us the truth.

## 122

Plato *Letters*: This poem, too, is approved by sensible men:

Not glorious gold so rare in this mortal life of disappointment, nor diamonds, nor silver couches, shine in the eyes in comparison of a man, nor are the rich-laden self-sufficient fields of the wide-set earth of such account as the unanimous thinking of good men and true.

## 123

Stobaeus *Selections* [on Fortune or Chance]:

Fortune, beginning and end of mortal man, thou sittest in the seats of wisdom and puttest price on [2] human deeds. More good than ill comes of thee, and grace shineth around thy golden wing. That which is given of thy scales turns out the happiest; thou findest a way out amid the woes of perplexity, and leadest like a light shining in the darkness, thou most excellent of Gods.

[1] these latter quotations are prob. not lyric [2] *or* grantest honour to

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[2] mss also *-πων* [3] mss also *προσόψεις* [4] St. ascr. to Aeschylus [5] *τέρμα τύ* Grot: mss *τέρματι* *θακεῖς ἕδρας* Jac: mss *ἄκος δρᾷς* or omit [6] *εὗρες* sugg. *B*: mss *εἶδες ἄλγεσι*? [7] mss also *προφανέστατα* (*-ον*)

## 123 A ['Αρίονος] ὕμνος εἰς Ποσειδῶνα

Ael. *H.A.* 12. 45 τὸ τῶν δελφίνων φῦλον ὡς εἰσὶ φιλῳδοί τε καὶ φίλαυλοι, τεκμηριῶσαι ἱκανὸς καὶ Ἀρίων ὁ Μηθυμναῖος ἔκ τε τοῦ ἀγάλματος τοῦ ἐπὶ Ταινάρῳ καὶ τοῦ ἐπ' αὐτῷ[1] γραφέντος ἐπιγράμματος. ἔστι δὲ τὸ ἐπίγραμμα· 'Ἀθανάτων πομπαῖσιν Ἀρίονα Κυκλέος υἱόν | ἐκ Σικελοῦ πελάγους σῶσεν ὄχημα τόδε.' ὕμνον δὲ χαριστήριον τῷ Ποσειδῶνι, μάρτυρα τῆς τῶν δελφίνων φιλομουσίας, οἱονεὶ καὶ τούτοις ζωάγρια ἐκτίνων ὁ Ἀρίων ἔγραψε. καὶ ἔστιν ὁ ὕμνος οὗτος·

Ὕψιστε θεῶν,
πόντιε χρυσοτρίαινε Πόσειδον,
γαιάοχ' ἐγκύμονος ἄρχεθ' ἅλμας,[2]
περί σε βραγχίοισι[3] πλωτοὶ
θῆρες χορεύουσι κύκλῳ,
κούφοισι ποδῶν ῥίμμασιν[4]
ἐλάφρ' ἀναπαλλόμενοι, σιμοί
φριξαύχενες ὠκύδρομοι σκύλακες, φιλόμουσοι
δελφῖνες, ἔναλα θρέμματα
κουρᾶν Νηρεΐδων θεᾶν,
ἃς ἐγείνατ' Ἀμφιτρίτα,
οἵ μ' εἰς Πέλοπος γᾶν ἐπὶ Ταιναρίαν ἀκτὰν
ἐπόρευσαν[5] πλαζόμενον Σικελῷ ἐνὶ πόντῳ
κυρτοῖσι νώτοις ὀχέοντες[6]
ἄλοκα Νηρεΐας πλακὸς
τέμνοντες, ἀστιβῆ πόρον, φῶτες δόλιοι
ὥς μ' ἀφ' ἁλιπλόου γλαφυρᾶς νεὼς
εἰς οἶδμ' ἁλιπόρφυρον λίμνας ἔριψαν.[7]

ἴδιον μὲν δήπου δελφίνων πρὸς τοῖς ἄνω λεχθεῖσι καὶ τὸ φιλόμουσον

[1] Herch: mss ἀπ' αὐτοῦ [2] *E*: mss γ. ἐγκυμονάλμαν, γαιήοχε κυμονάρχα (κυμοναλκ'), Tz. γ. ἐγκύμου ἁλμάς [3] *E*: mss βράγχιοι (Tz. -ια) περὶ δὲ σέ [4] Tz. ῥιπάσμασιν [5] Brunck: mss -σατε, -σατο [6] Brunck: mss χορεύοντες [7] mss ῥίψαν

## 123 A[1]

### [Arion's] Hymn to Poseidon

Aelian *On Animals*: That dolphins have a natural liking for singing and the flute, witness Arion of Methymna by token of the statue[2] at Cape Taenarum and the inscription thereon, which runs 'By immortal guidance this equipage saved Arion son of Cycleus from the Sicilian main.' The hymn of thanksgiving to Poseidon which testifies to the dolphins' love of music was composed by Arion[3] as a meed of gratitude not only to him but to them. It is as follows:

Chiefest of Gods, sea-lord Poseidon of the trident of gold, earth-shaking king of the swelling[4] brine, the beasts that swim dance all about thee with fins, and lightly bound with nimble flingings of the foot, the snub-nosed coursing hounds of bristling mane, the dolphin-lovers of the Muse, sea-creatures of Nereus' goddess-daughters that he had of Amphitrite, the beasts that bore a wanderer on the Sicilian sea to Taenarum's shore in Pelops' land, ploughing the untrodden furrow of Nereus' field astride their humpèd back, when crafty men had cast me from out the hollow wave-going ship into the sea-purple billows of the ocean.

Thus, in addition to the characteristics mentioned above, it is clear that dolphins are fond of music.

[1] cf. Tzetz. Cram. *A.O.* 3. 352. 19 [2] an effigy of a dolphin [3] the hymn cannot be older than the mid fifth Century [4] *or* teeming

## 124, 125, 126, 127, 128

Aristox. Ῥυθμ. Στοιχ. *Ox. Pap.* 9. 22 [π. λέξεως τριχρόνου]· χρήσαιτο δ' ἂν αὐτῇ καὶ ὁ δάκτυλος ὁ κατ' ἴαμβον ἀνάπαλι τῶν περιεχουσῶν ξυλλαβῶν τεθεισῶν εἰς τοὺς χρόνους ἢ ὡς ἐν τῷ κρητικῷ ἐτίθεντο. ἔσται δὲ τὸ σχῆμα τοῦ ποδὸς δι' οὗ ἡ ῥυθμοποιΐα πορεύσεται τὸ εἰς ἴαμβον οἷον·

ἔνθα δὴ ποικίλων ἀνθέων ἄμβροτοι λείμακες
βαθύσκιον παρ' ἄλσος ἁβροπαρθένους
εὐιώτας χοροὺς ἀγκάλαις δέχονται.

ἐν τούτῳ γὰρ οἵ τε πρῶτοι πέντε πόδες οὕτω κέχρηνται τῇ λέξει, καὶ πάλιν ὕστεροι τρεῖς· καί·

ὅστις εὐθυμίῃ καὶ χοροῖς ἥδεται—

ἐπὶ πολὺ δὲ τῇ τοιαύτῃ ῥυθμοποιΐᾳ οὐ πάνυ χρᾶται ὁ ῥυθμὸς οὗτος . . . κατὰ δὲ τὰ τῆς ῥυθμοποιΐας σχήματα παραλλάττει (τὸ βακχειακὸν καλούμενον εἶδος)[1] ἐν τῷ·

<ὦ>[2] φίλον Ὥραισιν ἀγάπημα, θνατοῖσιν
ἀνάπαυμα μόχθων—

ἔστι δέ που καὶ ξυνεχεῖς ἐπὶ τρεῖς·

φέρτατον δαίμον' ἁγνᾶς τέκος
ματέρος, ἃν Κάδμος ἐγέννασέ ποτ' ἐν
ταῖς πολυολβίοις Θήβαις

χρήσαιτο δ' ἂν καὶ ὁ ἴαμβος τῇ αὐτῇ ταύτῃ λέξει, ἀφυέστερον δὲ τοῦ βακχείου· τὸ γὰρ μονόχρονον οἰκειότερον τοῦ τροχαϊκοῦ ἢ τοῦ ἰάμβου· οἷον ἐν τῷ·

βᾶτε, βᾶτε κεῖθεν αἵδ' εἰς τὸ πρόσθεν ὀρόμεναι.
τίς ποθ' ἁ νεᾶνις; ὡς εὐπρεπής νιν ἀμφέπει

τρεῖς πόδας διαλείπουσιν αἱ ξυνζυγίαι, ὥστε περιοδῶδές τι γίγνεσθαι.

[1] suppl. Blass [2] ὦ suppl. Powell

## 124, 125, 126, 127, 128

Aristoxenus *Elements of Rhythm* [the 'three-beat' cadence] It may also occur in the Iambic-Dactyl,[1] the syllables concerned being reversed as regards the Cretic with reference to the beats.[2] The metrical basis will be the iambus, thus:

there immortal meads of varied flowers take to their embrace beside an umbrageous grove dancing throngs of dainty Bacchic maids.[3]

In this passage the first five feet, and later a group of three, employ the cadence as has been described. Again:

whoso delights in good cheer and a dance—

But this type of verse does not employ the rhythm at all frequently . . . (The Baccheic type, as it is called)[4] varies its rhythm in the line:

beloved darling of the Seasons, respite to man from his labour[5]—

Three such feet sometimes occur together:

The great God that is child of a pure mother whom Cadmus once begot in rich and wealthy Thebes[6]—

The same cadence may occur in the Iambus, though with less grace than in the Baccheus; for the single beat is more suitable to the trochaic measure than to the Iambus. For instance, in the lines:

Hither, come hither, ye maids, make haste to the front. Who can that maiden be? How gracefully about her hangs—

the 'syzygy,' or extra lengthening of a syllable, occurs at intervals of three feet, so as to produce a kind of period.

[1] ⏑—⏑— [2] *i.e.* ⌊⏑— not —⏑⌋ [3] here as elsewhere the translation disregards the metre of the original [4] suppl. Blass [5] wine [6] Dionysus son of Semelè

## 129 εἰς Τύχην

*Berliner Klassikertexte* 5. 2. p. 142[1]

Πολύχειρε, ποικιλόμορφε, πτανο[πέδι]λε,[2]
θνατοῖς συνομέστιε παγκρατὲς Τύχα,
πῶς χρὴ τεὰν ἰσχύν τε δεῖξαι
κἀρετ[άν ;][3] τὰ μὲν ὑψιφαῆ
καὶ σέμν' εἰς τεὸν ὄμμ' [ἰόντ'] ε[ὐ-[4]
θέως] ὑπήρικες[5] κατὰ γᾶν
νέφος ἀμφιθηκαμένα ζόφερ[ν[6]
τὰ δὲ φαῦλα καὶ τάπεινα
πολλάκις πτεροῖσιν[7]
εἰς ὕψος ἐξάειρας,
ὦ δαῖμον μεγάλα.
πότερόν σε κλήσομεν[8] Κλωθὼ κελαινάν,
ἢ τὰν ταχύποτμον Ἀνάγκαν,
ἢ τὰν παλινάγγελον[9] Ἶριν ἀθανάτων ;
πάντων γὰρ ἀρχὰν καὶ τέλος ἄκρον[10] ἔχεις.

## 130 Παιὰν Διεὺς (ἢ Ἐρυθραῖος)[11]

Παιᾶνα κλυτόμητιν ἀείσατε κοῦ[ροι]
Λατοΐδαν Ἕκατον, ἰὲ ὦ ἰὲ Παιάν,
ὃς μέγα χάρμα βροτοῖσιν ἐγείνατο
μειχθεὶς ἐν φιλότατι Κορωνίδι τᾷ Φλεγυείᾳ.[12]

[1] written by an Egyptian who writes λ for ρ, δ for τ, and makes other mistakes not mentioned below [2] *E* (confirmed by Schub.) [3] P και αρετ[αν Schub., και τεαν τ[ Wil: or τ[έχναν omitting τεάν? no. of letters at end unknown [4] *E* (α unelided?): P ομ . . [. . Wil, ομ . [. . . .]ε . . Schub. [5] transitive: P -κας [6] *E* (P ζοπεο[?) cf. *E.M.* 34. 35: P μενα . . τ . σ[or υ . [ Schub. [7] this word not certain [8] *E*: P κληζωμεν [9] *E*: P ταχυαγγελον from above [10] Wil: P αγιον Wil. (*i.e.* αγρον for ἄκρον ?), αγειν Schub. [11] for the 4 versions of this poem, perh. the famous paean of Sophocles (see p. 225), all extant in inscrr., see Powell *Coll.*

## 129

### To Fortune or Chance

From a Fourth-Century Papyrus:

Wing-sandalled being of many hands and varied shape, housemate of man, almighty Fortune, how should thy strength and excellence be told? That which shines proudly on high, comes it but within thy ken, thou rendest privily and scatterest on the ground in a murky cloud,[1] and what is mean and lowly, that, O great deity, oftentime thou dost raise aloft. Whether shall we call thee black Clotho or fleet-fate Necessity, or art thou Iris, the messenger 'twixt Gods and men? For thou holdest the beginning and the last end of everything that is.[2]

## 130

### Paean of Dium (or Erythrae)

Sing, lads, the far-darting Son of Leto, Paean the Healer, so famed for his skill, hey, O hey, thou Healer!—who begat great joy for man when he mingled in love with Phlegyas' daughter Corōnis—

[1] as of the dust that rises when a building falls [2] cf. Soph. (?) ap. Clem. Al. *Str.* 5. 726 (Dind. Fragg. Soph. *fin.* in *Poet. Scen. Gr.*)

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*Alex.* p. 136; the above, found at Dium in Macedonia, though not the oldest, is prob. the most correct (a few η's are changed here to ᾱ's as in the oldest version found at Erythrae) 12 Di. φλεγυαο

ἰὴ Παιᾶνα Ἀσκληπιὸν δαίμονα κλεινότατον, ἰὲ
Παιάν.
τοῦ δὲ καὶ ἐξεγένοντο Μαχάων καὶ Ποδαλείριος
ἠδ' Ἰασὼ Ἀκεσώ τε πολύλλιτος, ὢ ἰὲ Παιάν,
Αἴγλα τε εὐῶπις Πανάκειά τε Ἠπίονας παῖδες
σὺν ἀγακλυτῷ εὐαγεῖ Ὑγιείᾳ,[1]
ἰὴ Παιὰν Ἀσκληπιέ, δαῖμον κλεινότατε, ἰὲ
Παιάν.
χαῖρέ μοι, ἵλαος δ' ἐπινίσεο Διέων [2] πόλιν
εὐρύχορον, ἰὲ ὢ ἰὲ ὢ ἰὲ Παιάν,
δὸς δ' ἡμᾶς χαίροντας ὁρᾶν φάος ἀελίου
δοκίμους σὺν ἀγακλυτῷ εὐαγεῖ Ὑγιείᾳ,[1]
ἰὴ Παιὰν Ἀσκληπιέ, δαῖμον σεμνότατε,
ἰὲ Παιάν.

131

Hippol. (Origen) *Adv. Haer.* 5. 7 Miller[3] *ἐπεὶ γὰρ ὑπόθεσις αὐτοῖς ὁ ἄνθρωπός ἐστιν Ἀδάμας, καὶ λέγουσι γεγράφθαι περὶ αὐτοῦ 'Τὴν γενεὰν αὐτοῦ τίς διηγήσεται;' μάθετε πῶς κατὰ μέρος παρὰ τῶν ἐθνῶν τὴν ἀνεξεύρητον καὶ ἀδιάφορον τοῦ ἀνθρώπου γενεὰν λαβόντες ἐπιπλάσσουσι τῷ Χριστῷ. γῆ δέ, φασὶν οἱ Ἕλληνες, ἄνθρωπον ἀνέδωκε πρώτη κτλ.*

Γαῖα δ' ἀνθρώπους ἀνέδωκε πρώτη
καλὸν ἐνεγκαμένη γέρας

*μὴ φυτῶν ἀναισθήτων μηδὲ θηρίων ἀλόγων, ἀλλ' ἡμέρου ζῴου καὶ θεοφιλοῦς ἐθέλουσα μήτηρ γενέσθαι·*

χαλεπὸν δ' ἐξευρεῖν [4]
εἴτε Βοιωτοῖς Ἀλαλκομένευς [5]
λίμνης ὑπὲρ Κηφισίδος [6]
πρῶτος ἀνθρώπων ἀνέσχεν,[7]
εἴτε Κουρῆτες ἦσαν
Ἰδαῖοι θέϊον γένος
ἢ Φρύγιοι Κορύβαντες
οὓς ἥλιος πρώτους ἐπεῖδε [8]

sing ho for the Healer Asclepius most famous of Gods, sing hey for the Healer! Of his loins came Machaon and Podaleirius, and Iaso and Aceso to whom so many pray,—sing hey for the Healer!—Panaceia and Aeglè the beauteous, children all of Epionè, and with them pure Health the renowned —ho thou Healer Asclepius most famous of Gods, hey thou Healer! All hail I cry, and come thou propitious to the wide-spaced city of Dium,—hey O hey O hey thou Healer!—and grant we may see the sunlight in joy, passed whole by the leech with aid of pure Health the renowned—ho thou Healer Asclepius most famous of Gods, hey thou Healer!

## 131

Hippolytus *Against the Heresies*: For since the man Adam is the foundation of their argument and they say it is written of him 'Who shall tell his generation?', learn how they take in part the 'undiscoverable and indifferent' origin of man from the Gentiles and stick it on to Christ. According to the Greeks:

'Twas earth that at the first had the noble privilege of giving forth our human kind,

wishing to be mother not of senseless plants, nor of speechless brutes, but of a gentle race beloved of God,

but hard to discern it is whether the first man that arose was Boeotian Alalcomeneus on the shores of the Cephissian Lake, or the Idaean Curetes or Phrygian Corybants were the divine race the Sun first saw bud

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[1] Di. *υγειαι* [2] Di. *ειλαος δ επινεισεο δειων* [3] cf. Reitz. *Poim.* p. 83 [4] mss δέ φησιν ἐξ. [5] *B*: mss 'Αλκομ. [6] *B*: mss ὑπὲρ λ. κ. [7] *B*: mss ἀνέσχε π. ἀ. [8] *B*: mss *πρῶτος ἥ. ἔπιδε*

*δενδροφυεῖς ἀναβλαστάνοντας,*
*εἴτε προσεληναῖον*[1] *᾿Αρκαδία Πελασγόν*
*ἢ ῾Ραρίας οἰκήτορα Δυσαύλην*[2] *᾿Ελευσὶς*[3]
*ἢ Λῆμνος καλλίπαιδα Κάβειρον*
*ἀρρήτῳ τέκεν*[4] *ὀργιασμῷ,*
*εἴτε Πελλήνη Φλεγραίων*
*᾿Αλκυονῆα πρόμον Γιγάντων.*[5]
*Λίβυες δ᾿ ᾿Ιάρβαντά φασι πρωτόγονον*[6]
*αὐχμηρῶν πεδίων ἀναδύντα*[7]
*γλυκείας ἀπάρξασθαι Διὸς βαλάνου·*
*Αἰγυπτίαν δὲ Νεῖλος ἰλὺν*[8] *ἐπιλιπαίνων*
*ζῳογενεῖ μέχρι σήμερον*[9]
*ὑγρᾷ σαρκούμενα*[10] *θερμότητι*
*ζῷα σώματά τ᾿ ἀνδίδωσιν.*[11]

[1] Schn : mss *πρὸς σεληναῖον* [2] Wil: mss *δίαυλον* [3] mss *-σίν* [4] *E* : mss *ἐτέκνωσεν* [5] *E* : mss *Φλεγραῖον ᾿Αλκυονέα πρεσβύτατον Γ.*, but cf. *Orph. H.* 32. 12 [6] mss *Λίβες δὲ*

tree-like forth, or Arcadia brought to birth with rites mysterious the Pelasgian older than the Moon, or Rarian Eleusis her dweller Dysaules, or Lemnos her fair child Cabeirus, or Pellenè Alcyoneus chief of the Phlegraean Giants. The Libyans say that Iarbas first arose from their desert plains, born of the pleasure of the loins of Zeus; and to this day Nile fattens the Egyptian mud and brings forth creatures fleshed with the wet heat, and teems bodies that will live.[1]

[1] it is not certain that this poem, which Wil. *Herm.* 37 p. 332 declares is prose, comes within the scope of this book; if so, a few slight changes should be made in the dialect, *e.g.* *πρώτα* for *πρώτη*

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*Ταρβ. φ. π.* [7] mss *ἀναδύντα πεδίῳ* [8] Schn. –*E*: mss *Αἰγυπτίων* N. *ὕλην* [9] *E*: mss *μ. σ. ζωογονῶν φησίν* [10] *B*: mss *ὑγρὰς ἀρκ.* [11] *E*: mss *καὶ σῶμα ἀναδίδ.*

## ΩΙΔΩΝ

*εἰσαγωγή*

Poll. i. 38 *αἱ δὲ εἰς θεοὺς ᾠδαὶ κοινῶς μὲν παιᾶνες, ὕμνοι, ἰδίως δὲ Ἀρτέμιδος ὕμνος οὔπιγγος, Ἀπόλλωνος ὁ παιάν, ἀμφοτέρων προσόδια, Διονύσου διθύραμβος, Δήμητρος ἴουλος· λίνος γὰρ καὶ λιτυέρσης*[1] *σκαπανέων ᾠδαὶ καὶ γεωργῶν.*

Hdt. 4. 35 [*π. Ἄργης καὶ Ὦπιος*]· *καὶ γὰρ ἀγείρειν σφι τὰς γυναῖκας, ἐπονομαζούσας τὰ οὐνόματα ἐν τῷ ὕμνῳ τόν σφι Ὠλὴν ἀνὴρ Λύκιος ἐποίησε . . . οὗτος δὲ ὁ Ὠλὴν καὶ τοὺς ἄλλους τοὺς παλαιοὺς ὕμνους ἐποίησε ἐκ Λυκίης ἐλθών, τοὺς ἀειδομένους ἐν Δήλῳ.*

Callim. *H. Del.* 304

*οἱ μὲν ὑπαείδουσι νόμον Λυκίοιο γέροντος,*
*ὅν τοι ἀπὸ Ξάνθοιο θεόπροπος ἤγαγεν Ὠλήν·*
*αἱ δὲ ποδὶ πλήσσουσι χορίτιδες ἀσφαλὲς οὖδας.*

*Il.* i. 474

*οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλάσκοντο*
*καλὸν ἀείδοντες παιήονα κοῦροι Ἀχαιῶν,*
*μέλποντες ἑκάεργον· ὁ δὲ φρένα τέρπετ᾽ ἀκούων.*

Archil. 76 Bergk

*αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον παιήονα.*

[1] mss *λιτιέρσης*

# FOLK-SONGS

## Introduction

Pollux *Onomasticon*: Songs to the Gods are called in general paeans or hymns, in particular a hymn to Artemis is known as οὔπιγγος, to Apollo as the paean. Both these are addressed in processional songs, Dionysus in the dithyramb, Demeter in the ἴουλος. The Linus and Lityerses are the songs of delvers and husbandmen.

Herodotus *Histories* [Argè and Opis]: For according to them the women go begging gifts for them, calling upon their names in the hymn composed for them by a Lycian named Olen . . . This Olen it was who came from Lycia and composed this and the other ancient hymns that are sung at Delos.

Callimachus *Hymn to Delos*: The men sing the song of the Lycian ancient, the song the prophet Olen brought from the bank of Xanthus, and the maidens that dance to them beat with their feet the stable earth.

*Iliad*: All the day long they worshipped the God[1] with music, singing the beautiful Paean, these sons of the Achaeans, making music to the Far-darter; and his heart rejoiced to hear them.[2]

Archilochus: Myself leading with the flute the Lesbian paean.

[1] Apollo [2] cf. *Il.* 22. 391

*Il.* 18. 490 [π. ἀσπίδος τῆς Ἀχιλλέως]·

ἐν δὲ δύω ποίησε πόλεις μερόπων ἀνθρώπων
καλάς. ἐν τῇ μέν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε,
νύμφας δ' ἐκ θαλάμων δαΐδων ὕπο λαμπομενάων
ἠγίνεον ἀνὰ ἄστυ, πολὺς δ' ὑμέναιος ὀρώρει·
κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν
αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες
ἱστάμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη.

Hes. *Scut.* 281 [π. ἀσπίδος τῆς Ἡρακλέους]·

ἔνθεν δ' αὖθ' ἑτέρωθε νέοι κώμαζον ὑπ' αὐλοῦ·
τοί γε μὲν αὖ παίζοντες ὑπ' ὀρχηθμῷ καὶ ἀοιδῇ,
τοί γε μὲν αὖ γελόωντες ὑπ' αὐλητῆρι ἕκαστος
πρόσθ' ἔκιον.

Plut. *Alc.* 18 ἐπιψηφισαμένου δὲ τοῦ δήμου καὶ γενομένων ἑτοίμων πάντων πρὸς τὸν ἔκπλουν, οὐ χρηστὰ παρῆν οὐδὲ τὰ τῆς ἑορτῆς. Ἀδωνίων γὰρ εἰς τὰς ἡμέρας ἐκείνας καθηκόντων εἴδωλα πολλαχοῦ νεκροῖς ἐκκομιζομένοις ὅμοια προὔκειντο ταῖς γυναιξί, καὶ ταφὰς ἐμιμοῦντο κοπτόμεναι καὶ θρήνους ᾖδον.

Aesch. *Cho.* 423

ΗΛ. ἔκοψα κομμὸν Ἄριον εἴτε Κισσίας
νόμοις ἰηλεμιστρίας
ἀπρικτόπληκτα πολυπλάνητα δ' ἦν ἰδεῖν
ἐπασσυτεροτριβῆ τὰ χερὸς ὀρέγματα
ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπερρόθει
κροτητὸν ἀμὸν καὶ πανάθλιον κάρα.

*Il.* 24. 719 [π. προθέσεως τῆς Ἕκτορος]·

οἱ δ' ἐπεὶ εἰσάγαγον κλυτὰ δώματα, τὸν μὲν
ἔπειτα

*Iliad* [the Shield of Achilles]: And therein he made two fair cities of mortal men; in the one were weddings and feasts, and they led the brides from their chambers amid the light of torches through the town, and loud rose the bridal song. Young men whirled in the dance, and flute and lyre cried aloud among them, while the women stood each at her door marvelling at them.[1]

Hesiod [the Shield of Heracles]: And on the other side was a rout of young men with flutes playing, some frolicking with dance and song, others laughing, each and all in time with the flute-player as they went along.

Plutarch *Life of Alcibiades*: The motion was carried and all was ready for the sailing of the expedition,[2] when there befel unfavourable portents, not least that of the feast of Adonis, which falling at this time, in many places images were set out like corpses for burial by the Athenian women, who beat their breasts and sang dirges in mimic funeral rites.

Aeschylus *Libation-Bearers*:

Electra: I made lament in Arian[3] wise, or to the tunes of the Cissian[3] mourner; aye, then behold hands outstretched one after other, striking desperately, wandering wildly, upward, downward, my miserable stricken head ringing again to their beat.

*Iliad* [the funeral of Hector]: And when they had brought him into the famous house, then laid they

[1] cf. Hes. *Scut.* 274, Ar. *Av. fin.* [2] against Syracuse
[3] Persian

τρητοῖς ἐν λεχέεσσι θέσαν, παρὰ δ' εἷσαν ἀοιδοὺς
θρήνων ἐξάρχους, οἵ τε στονόεσσαν ἀοιδὴν
οἱ μὲν ἄρ' ἐθρήνεον, ἐπὶ δὲ στενάχοντο γυναῖκες.

*Il.* 18. 567 [π. ἀσπίδος τῆς Ἀχιλλέως]·

παρθενικαὶ δὲ καὶ ἠΐθεοι ἀταλὰ φρονέοντες
πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπόν.
τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμιγγι λιγείῃ
ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν ἄειδε
λεπταλέῃ φωνῇ· τοὶ δὲ ῥήσσοντες ἁμαρτῇ
μολπῇ τ' ἰυγμῷ τε ποσὶ σκαίροντες ἕποντο.

Sch. *ad loc.* [λίνον δ' ὑπὸ καλὸν ἄειδε]· . . . ἀντὶ τοῦ τὴν ἐπὶ Λίνῳ τῷ Ἀπόλλωνος παιδὶ ᾠδήν, ὄντι νηπίῳ καὶ ὑπὸ κυνῶν ποιμενικῶν διασπασθέντι πρώτην ᾀσθεῖσαν . . . ὁ δὲ Ἀρίσταρχος . . . γένος τι ὕμνου τὸν λίνον, ὥσπερ εἰ ἔλεγε παιᾶνα ᾖδεν ἤ τι τοιοῦτον.

Callix. ap. Ath. 5. 199 a [π. τὴν Φιλαδέλφου πομπήν]· ἐπάτουν δὲ ἑξήκοντα Σάτυροι πρὸς αὐλὸν ᾄδοντες μέλος ἐπιλήνιον, ἐφειστήκει δ' αὐτοῖς Σιληνός.

Long. *Past.* 2. 35 καὶ πᾶσαν τέχνην ἐπιδεικνύμενος εὐνομίας μουσικῆς ἐσύριττεν, οἷον βοῶν ἀγέλῃ πρέπον, οἷον αἰπολίῳ πρόσφορον, οἷον ποίμναις φίλον.

Ibid. 36 Δρύας δὲ ἀναστὰς καὶ κελεύσας συρίττειν Διονυσιακὸν μέλος ἐπιλήνιον αὐτοῖς ὄρχησιν ὠρχήσατο. καὶ ἐῴκει ποτὲ μὲν τρυγῶντι, ποτὲ δὲ φέροντι ἀρρίχους, εἶτα πατοῦντι τοὺς βότρυς,

[1] grapes [2] *or* sang of the fair Linus [3] Thornley (as revised in the L.C.L.)

him upon a fretted bed and set beside it minstrels for to lead the dirge, the which did make lament of mournful song, while the women wailed in answer to them.

The Same [the Shield of Achilles]: And lasses and lads in childish glee carried the honey-sweet fruit[1] in plaited baskets, while in their midst a boy did harp delightfully upon a sweet clear lute, and sang the fair Song of Linus[2] in a piping voice, the rest following with dancing feet that kept time with his playing and his song.

Scholiast on the passage ['sang the fair song of Linus']: . . . that is the song first sung in honour of Linus the darling of Apollo, a little boy who was torn in pieces by sheep-dogs . . . but Aristarchus says that it is a sort of hymn, as if he said 'sang a paean' or the like.

Callixeinus of Rhodes [the festal procession of Philadelphus]: There were sixty Satyrs treading the grapes, singing to the flute the Song of the Winepress, with Silenus for their overseer.

Longus *Daphnis and Chloe*: Displaying all the art of pastoral music, he showed upon the pipe what notes were fit for the herds of cows and oxen, what agreed with the flocks of goats, what were pleasing to the sheep.[3]

The Same: But Dryas, rising and bidding him pipe a Dionysiac tune, fell to dancing before them the Dance of the Winepress. And now he acted to the life the cutting and gathering of the grapes, now the carrying of the baskets, then the treading of the grapes in the press, then presently the tunning of

εἶτα πληροῦντι τοὺς πίθους, εἶτα πίνοντι τοῦ γλεύκους. ταῦτα πάντα οὕτως εὐσχημόνως ὠρχήσατο ὁ Δρύας καὶ ἐναργῶς, ὥστε ἐδόκουν βλέπειν καὶ τὰς ἀμπέλους καὶ τὴν ληνὸν καὶ τοὺς πίθους καὶ ἀληθῶς Δρύαντα πίνοντα.

Ibid. 3. 11 καὶ ἀπαρξάμενοι τῷ Διονύσῳ κρατῆρος ἤσθιον κίττῳ τὰς κεφαλὰς ἐστεφανωμένοι. καὶ ἐπεὶ καιρὸς ἦν, ἰακχάσαντες καὶ εὐάσαντες προὔπεμπον τὸν Δάφνιν.

Ibid. 2. 31 ᾖσάν τινας καὶ ᾠδὰς εἰς τὰς Νύμφας, παλαιῶν ποιμένων ποιήματα.

Ath. 14. 618 c καὶ ᾠδῆς δὲ ὀνομασίας καταλέγει ὁ Τρύφων (ἐν δευτέρῳ Ὀνομασιῶν) τάσδε· ‘Ἱμαῖος ἡ ἐπιμύλιος, ἣν παρὰ τοὺς ἀλέτους ᾖδον, καλουμένη[1] ἴσως ἀπὸ τῆς ἱμαλίδος. ἱμαλὶς δ' ἐστὶν παρὰ Δωριεῦσιν ὁ νόστος καὶ τὰ ἐπίμετρα τῶν ἀλεύρων.[2] ἡ δὲ τῶν ἱστουργῶν ᾠδὴ ἔλινος,[3] ὡς Ἐπίχαρμος ἐν Ἀταλάνταις ἱστορεῖ. ᾗδε τῶν ταλασιουργῶν ἴουλος.’ Σῆμος δ' ὁ Δήλιος ἐν τῷ Περὶ Παιάνων φησί· ‘Τὰ δράγματα τῶν κριθῶν αὐτὰ καθ' αὐτὰ προσηγόρευον ἀμάλας· συναθροισθέντα δὲ καὶ ἐκ πολλῶν μίαν γενόμενα δέσμην οὔλους καὶ ἰούλους· καὶ τὴν Δήμητρα ὁτὲ μὲν Χλόην, ὁτὲ δὲ Ἰουλώ. ἀπὸ τῶν οὖν τῆς

[1] here Kaib: mss before ἣν [2] Kaib. from Hesych. *s.* εὔνοστος: mss ἀλέτων [3] mss also αἴλινος

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[1] Thornley (as revised in the L.C.L.) [2] but see Sch. Ar. *Ran.* 1296 (below, p. 506), Hesych. *s.v.* [3] an epithet of Demeter at Syracuse, cf. Polem. ap. Ath. 10. 416 b, 3. 109 a; there was a Cretan month Himalius, *C.I.G.*

the wine into the butts, and then again their joyful and hearty carousing the must. All these things he represented so aptly and clearly in his dancing, that they all thought they verily saw before their face the vines, the grapes, the press, the butts, and that Dryas did drink indeed.[1]

The Same: And when they had made a libation from the bowl to Dionysus, they fell to their meat, with ivy crowns upon their heads. And when it was time, having cried the Iacchus and Euoe, they sent Daphnis away.[1]

The Same: They sang, too, certain songs in the praise of the Nymphs, the solemn carmens of the ancient shepherds.[1]

Athenaeus *Doctors at Dinner*: In the second Book of his *Appellations* Tryphon gives the following list of the different kinds of song: 'The Himaeus is the Mill-song, which they sang as they ground the corn.[2] The word perhaps comes from *himalis*, which in Doric means the "return" or over-measure of wheat-flour.[3] The Weavers' song is known as Elinus,[4] as we know from Epicharmus' *Atalantae*. This is the ἴουλος of the spinners.'[5] To quote Semus the Delian's work *On Paeans*: 'The trusses or handfuls of barley were known individually as ἀμάλαι; collectively a bunch of trusses was called οὖλος or ἴουλος; and Demeter was known sometimes as Chloë, sometimes as Iülo.

2556, and a nymph Himalia in Rhodes, Diod. 5. 55; cf. Hesych. μυλάντειοι θεοί, ἱμαλίς—ἱμάλιον, and ἱμαλίς Eust. 1885. 25 [4] form uncertain, but for the song cf. *Od*. 5. 62, 10. 222 [5] see below, p. 532; some words may have fallen out before this sentence

Δήμητρος εὑρημάτων τούς τε καρποὺς καὶ τοὺς ὕμνους τοὺς εἰς τὴν θεὸν οὔλους καλοῦσι καὶ ἰούλους.'[1] δημήτρουλοι καὶ καλλίουλοι· καὶ 'Πλεῖστον οὖλον οὖλον ἵει, ἴουλον ἵει.' ἄλλοι δέ φασιν ἐριουργῶν εἶναι τὴν ᾠδήν. αἱ δὲ τῶν τιτθευουσῶν ᾠδαὶ καταβαυκαλήσεις ὀνομάζονται. ἦν δὲ καὶ ἐπὶ ταῖς αἰώραις[2] τις ἐπ' Ἠριγόνῃ, ἣν καὶ ἀλῆτιν λέγουσιν, ᾠδή. Ἀριστοτέλης γοῦν ἐν τῇ Κολοφωνίων Πολιτείᾳ φησίν· ''Ἀπέθανεν δὲ καὶ αὐτὸς ὁ Θεόδωρος ὕστερον βιαίῳ θανάτῳ. λέγεται δὲ γενέσθαι τρύφων τις, ὡς ἐκ τῆς ποιήσεως δῆλόν ἐστιν. ἔτι γὰρ καὶ νῦν αἱ γυναῖκες ᾄδουσιν αὐτοῦ μέλη περὶ τὰς αἰώρας.' ἡ δὲ τῶν θεριστῶν ᾠδὴ Λιτυέρσης καλεῖται. καὶ τῶν μισθωτῶν δέ τις ἦν ᾠδὴ τῶν ἐς τοὺς ἀγροὺς φοιτώντων, ὡς Τηλεκλείδης φησὶν ἐν Ἀμφικτύοσιν· καὶ βαλανέων ἄλλαι, ὡς Κράτης ἐν Τόλμαις· καὶ τῶν πτισσουσῶν ἄλλη τις, ὡς Ἀριστοφάνης ἐν Θεσμοφοριαζούσαις καὶ Νικοχάρης ἐν Ἡρακλεῖ Χορηγῷ. ἦν δὲ καὶ τοῖς ἡγουμένοις τῶν βοσκημάτων ὁ βουκολιασμὸς καλούμενος. Δίομος δ' ἦν βουκόλος Σικελιώτης ὁ πρῶτος εὑρὼν τὸ εἶδος· μνημονεύει δ' αὐτοῦ Ἐπίχαρμος ἐν Ἀλκυόνι καὶ ἐν Ὀδυσσεῖ Ναυαγῷ. ἡ δὲ ἐπὶ θανάτοις καὶ λύπαις ᾠδὴ ὀλοφυρμὸς καλεῖται. αἱ δὲ ἴουλοι καλούμεναι ᾠδαὶ Δήμητρι καὶ Φερσεφόνῃ πρέπουσι. ἡ δὲ εἰς Ἀπόλλωνα ᾠδὴ φιληλιάς, ὡς Τελέσιλλα παρίστησιν· οὔπιγγοι δὲ αἱ εἰς Ἄρτεμιν. ᾔδοντο δὲ Ἀθήνησι καὶ οἱ Χαρώνδου νόμοι

[1] Cas. ⟨οἱ αὐτοί⟩ [2] Kaib. from Hesych: mss ἑώραις

Thus both the corn and the hymns to the Goddess are called οὖλοι or ἴουλοι from the inventions of Demeter.' The same word comes in the compounds δημήτρουλος and καλλίουλος, and also in the song 'A sheaf, a sheaf, send, send a great sheaf.'[1] But according to other authorities the word means a Spinning-song. Nursing-songs are called καταβαυκαλήσεις or Lullabies. There was also a song sung to Erigonè at the Swing-Feast, called the ἀλῆτις or Wandering-song. Compare Aristotle in the *Constitution of Colophon*: 'Theodorus himself came later to a violent end. He seems to have been a luxurious liver, to judge by his poetry, for even to this day the women sing his songs over the swings.' The Reaping-song is called Lityerses. And according to Telecleides' *Amphictyons* there was a song of the hired labourers who went out to the farms, and others, as Crates tells us in his *Daring Deeds*, of the bathmen, and yet another, according to Aristophanes' *Thesmophoriazusae*[2] and Nicochares' *Heracles as Chorus-Leader*, of the women who winnow the corn. Moreover the tenders of cattle and sheep had a song, the βουκολιασμός or Herding-song. The inventor of this was a Sicilian oxherd called Diomus, who is mentioned in the *Halcyon* and *Odysseus Shipwrecked* of Epicharmus. The song sung at deaths and in mourning is called the ὀλοφυρμός or Wailing. The songs called ἴουλοι belong to Demeter and Persephonè. The song to Apollo is called the Phileliad or Sun-loving, as is shown by Telesilla; and the songs to Artemis are known as οὔπιγγοι. At Athens they used to sing over the wine the Laws of

[1] *or* 'skein,' see below, p. 532 [2] not in the extant edition

παρ' οἶνον, ὡς Ἕρμιππός φησιν ἐν ἕκτῳ Περὶ Νομοθετῶν. Ἀριστοφάνης δ' ἐν Ἀττικαῖς φησιν Λέξεσιν· ''Ἱμαῖος ᾠδὴ μυλωθρῶν· ἐν δὲ γάμοις ὑμέναιος· ἐν δὲ πένθεσιν ἰάλεμος. λίνος δὲ καὶ αἴλινος οὐ μόνον ἐν πένθεσιν ἀλλὰ καὶ ἐπ' εὐτυχεῖ μολπᾷ κατὰ τὸν Εὐριπίδην.'

Κλέαρχος δ' ἐν πρώτῳ Ἐρωτικῶν νόμιον καλεῖσθαί τινά φησιν ᾠδὴν ἀπ' Ἠριφανίδος, γράφων οὕτως· ''Ἠριφανὶς ἡ μελοποιὸς Μενάλκου κυνηγετοῦντος ἐρασθεῖσα ἐθήρευεν μεταθέουσα ταῖς ἐπιθυμίαις. φοιτῶσα γὰρ καὶ πλανωμένη πάντας τοὺς ὀρείους ἐπεξῄει δρυμούς, ὡς μῦθον εἶναι, τοὺς λεγομένους Ἰοῦς δρόμους· ὥστε μὴ μόνον τῶν ἀνθρώπων τοὺς ἀστοργίᾳ διαφέροντας, ἀλλὰ καὶ τῶν θηρῶν τοὺς ἀνημερωτάτους συνδακρῦσαι τῷ πάθει, λαβόντας αἴσθησιν ἐρωτικῆς ἐλπίδος. ὅθεν ἐποίησέ τε καὶ ποιήσασα περιῄει κατὰ τὴν ἐρημίαν, ὥς φασιν, ἀναβοῶσα καὶ ᾄδουσα τὸ καλούμενον νόμιον, ἐν ᾧ ἐστίν· Μακραὶ δρύες ὦ Μέναλκα.' Ἀριστόξενος δὲ ἐν τετάρτῳ Περὶ Μουσικῆς 'ᾖδον' φησὶν 'αἱ ἀρχαῖαι γυναῖκες Καλύκην τινὰ ᾠδήν· Στησιχόρου δ' ἦν ποίημα, ἐν ᾧ Καλύκη τις ὄνομα ἐρῶσα Εὐάθλου νεανίσκου εὔχεται τῇ Ἀφροδίτῃ γαμηθῆναι αὐτῷ· ἐπεὶ δὲ ὑπερεῖδεν ὁ νεανίσκος, κατεκρήμνισεν ἑαυτήν. ἐγένετο δὲ τὸ πάθος περὶ Λευκάδα. σωφρονικὸν δὲ πάνυ κατεσκεύασεν ὁ ποιητὴς τὸ τῆς παρθένου ἦθος, οὐκ ἐκ παντὸς τρόπου θελούσης συγγενέσθαι τῷ νεανίσκῳ, ἀλλ' εὐχομένης εἰ δύναιτο γυνὴ τοῦ Εὐάθλου γενέσθαι

Charondas, as we learn from the sixth Book of Hermippus' work *On the Lawgivers*. In his *Atticisms* Aristophanes [of Byzantium] states: 'The Himaeus is the song of the millers;[1] the Hymenaeus is the song sung at weddings; in mourning they sang the Ialemus or Lament; the Linus and Ailinos were sung not only on occasions of mourning, but also, in Euripides' phrase, "for the singing of prosperity."'

In the first Book of his *Erotica* Clearchus says that there was a certain song called Nomian[2] which originated with Eriphanis, and he tells the tale as follows: 'The lyric poetess Eriphanis, becoming enamoured of Menalcas when he was out hunting, turned hunter too and pursued him with her love. Like Io in the story they say she wandered to and fro through all the mountain woods, till not only the most phlegmatic of men, but the fiercest beasts, wept with her and understood the longings of her heart. And thus it was that she composed, they say, the so-called Nomian or Pastoral Song, crying aloud and singing it while she wandered in the wilds; from this song comes the line "The oaks grow high, Menalcas."' To quote the fourth Book of Aristoxenus *On Music*, 'In former times the women had a song called Calycè. It was a poem of Stesichorus, in which a maiden of this name prayed to Aphrodite that she might be wedded to a youth called Euathlus, and when he flouted her threw herself over a cliff. The scene was laid near Leucas. The poet gave the maiden a very virtuous character; for she had no wish that she and the youth should come together at all hazards, but prayed that she might

[1] but cf. Callim. *Hec.* (below) [2] cf. Ap. Rhod. 1. 577 Long. *Past.* 4. 15

κουριδία ἢ εἰ τοῦτο μὴ δυνατόν, ἀπαλλαγῆναι τοῦ βίου.' ἐν δὲ Τοῖς κατὰ βραχὺ Ὑπομνήμασιν ὁ Ἀριστόξενος '"Ιφικλος' φησὶν ' Ἁρπαλύκην ἐρασθεῖσαν ὑπερεῖδεν. ἡ δὲ ἀπέθανεν καὶ γίνεται ἐπ' αὐτῇ παρθένοις ἀγὼν ᾠδῆς, ἥτις Ἁρπαλύκη' φησὶ ' καλεῖται.' Νύμφις δὲ ἐν πρώτῳ Περὶ Ἡρακλείας περὶ Μαριανδυνῶν διηγούμενός φησιν· ' Ὁμοίως δὲ καὶ τῶν ᾠδῶν ἐνίας κατανοήσειεν ἄν τις, ἃς ἐκεῖνοι κατά τινα ἐπιχωριαζομένην παρ' αὐτοῖς <ἑορτὴν>[1] ᾄδοντες ἀνακαλοῦνταί τινα τῶν ἀρχαίων, προσαγορεύοντες Βῶρμον.[2] τοῦτον δὲ λέγουσιν υἱὸν γενέσθαι ἀνδρὸς ἐπιφανοῦς καὶ πλουσίου, τῷ δὲ κάλλει καὶ τῇ κατὰ τὴν ἀκμὴν ὥρᾳ πολὺ τῶν ἄλλων διενεγκεῖν· ὃν ἐφεστῶτα ἔργοις ἰδίοις καὶ βουλόμενον τοῖς θερίζουσιν δοῦναι πιεῖν βαδίζοντα ἐφ' ὕδωρ ἀφανισθῆναι. ζητεῖν οὖν αὐτὸν τοὺς ἀπὸ τῆς χώρας μετά τινος μεμελῳδημένου θρήνου καὶ ἀνακλήσεως, ᾧ καὶ νῦν ἔτι πάντες χρώμενοι διατελοῦσι. τοιοῦτος δ' ἐστὶ καὶ ὁ παρ' Αἰγυπτίοις καλούμενος Μανέρως.'

Poll. 4. 53 [π. ποιημάτων]· . . ἴουλοι, οὐλαμοί, οὔπιγγοι, λίνος, ἐπιμύλιος ᾠδή, ἱμαῖος καὶ ἱμαλίς, ὁ δὲ ᾄδων ἱμαοιδός. βώριμος δὲ Μαριανδύνων γεωργῶν ᾆσμα, ὡς Αἰγυπτίων μανέρως καὶ λιτυέρσας Φρυγῶν. ἀλλ' Αἰγυπτίοις μὲν ὁ Μανέρως γεωργίας εὑρετής, μουσῶν μαθητής, Λιτυέρσας δὲ Φρυξίν· οἱ δ' αὐτὸν Μίδου παῖδα εἶναι λέγουσιν, ὡς ἔριν δὲ ἀμητοῦ προκαλούμενον μαστιγῶσαι τοὺς ἐνδιδόντας, βιαιοτέρῳ δὲ ἀμήτῃ περιπεσόντα θάνατον παθεῖν· οἱ δὲ Ἡρακλέα

[1] Wilam. [2] Cas: mss βωρβον, βόρβον

if possible be his wedded wife, or failing that might die.'[1] We are told by Aristoxenus in his *Brief Notes* that, Iphiclus spurning her affection, Harpalycè died, and the maidens made a song-competition in her honour, called after her the Harpalycè. We read in the first Book of Nymphis' *Heraclea*, where he is speaking of the Mariandyni, 'Similarly we may notice some of the songs, which at a feast that it is their custom to celebrate they sing when they invoke a person of ancient times whom they address as Bormus. This was the son, they say, of a man wealthy and distinguished, a youth of surpassing beauty and vigour, who, when superintending the work on his farm, went in quest of water for his reapers and disappeared. Accordingly the inhabitants of the district went in search of him with a kind of dirge or invocation set to music, which the whole people sing to the present day. A similar kind of song is the Maneros, as it is called, of the Egyptians.'

Pollux *Onomasticon* [poems]: . . . the various forms of ἴουλος, οὔλαμος, and οὔπιγγος, the Linus, the Song of the Mill, and the Himaeus or Himalis, of which the singer was called ἱμαοιδός.[2] There was also the Borimus, the song of the Mariandynian farmers, corresponding to the Egyptian Maneros and the Phrygian Lityersas. This Maneros was the Egyptian inventor of husbandry, a pupil of the Muses; and Lityersas was the same among the Phrygians. Of the latter we are told that he was a son of Midas who used to challenge the reapers to a reaping-match and give the losers the whip, but met his death at the hands of one that was stronger, who

[1] cf. vol. ii. p. 57 [2] cf. Eust. *Il.* 1164. 10

γεγενῆσθαι τὸν ἀποκτείναντα αὐτὸν λέγουσιν. ἤδετο δὲ ὁ θρῆνος περὶ τὰς ἅλως καὶ τὸ θέρος ἐπὶ Μίδου παραμυθία. ὁ δὲ Βώριμος ἦν Ἰόλλα καὶ Μαριανδύνου ἀδελφός, Οὐπίου βασιλέως παῖς, ἐν θήρᾳ νεὸς ὥρᾳ θέρους ἀποθανών· τιμᾶται δὲ θρηνώδει περὶ τὴν γεωργίαν ᾄσματι. ἦν δέ τι καὶ ἀλῆτις ᾆσμα ταῖς αἰώραις προσᾳδόμενον, Θεοδώρου ποίημα τοῦ Κολοφωνίου. καί τι καὶ ἐπιλήνιον αὔλημα ἐπὶ βοτρύων θλιβομένων, καὶ ἕτερον πτιστικόν, ὡς Φρύνιχος ἐν Κωμασταῖς φησὶν ὁ κωμικός·

ἐγὼ δὲ νῷν δὴ τερετιῶ τι πτιστικόν,

καὶ Νικοφῶν ἐν τοῖς Χειρογάστορσιν

ἀλλ' ἴθι προσαύλησον σὺ νῷν πτισμόν τινα.

καὶ ἐρετικὰ δή τιν' αὐλήματα καὶ ποιμενικά. Ἐπίχαρμος δὲ καὶ ποιμενικόν[1] τι μέλος αὐλεῖσθαί φησι, Πλάτων δὲ ὁ κωμικὸς καὶ συβωτικόν . . . Τυρρηνοὶ δὲ τῷ Ἀριστοτέλους λόγῳ οὐ πυκτεύουσιν ὑπ' αὐλῷ μόνον ἀλλὰ καὶ μαστιγοῦσι καὶ ὀψοποιοῦσιν.

Callim. *Hec.* i. 4 a 11

ἤδη γὰρ ἑωθινὰ λύχνα φαείνει,
ἀείδει καί πού τις ἀνὴρ ὑδατηγὸς ἱμαῖον.

Hesych. βαυκαλᾶν· κατακοιμίζειν· τιθηνεῖν· παιδία μετ' ᾠδῆς κοιμίζειν.

Long. *Past.* 4. 38 ἦν οὖν, ὡς ἐν τοιοῖσδε συμπό-

[1] Kühn: mss ποιητικόν

some say was Heracles. The dirge, which was sung at the threshing-floors and the mowing, was to console his father. Borimus was a brother of Iollas and Mariandynus and son of king Upius who died young when hunting at harvest-time. He is commemorated in a dirge-like song about husbandry. There was also a song known as Aletis, sung over the swings; this was the work of Theodorus of Colophon. And there was a Flute-piece of the Winepress, for the treading of the grapes; and another for the Winnowing, which is referred to by the comedy-writer Phrynichus in his *Revellers*, thus:

I'll whistle for us a winnowing-song;

and by Nicophon in his *Hand to Belly* in the line:

But come you and play us a winnowing on your flute.

And there were flute-tunes for rowers also, and for shepherds. Epicharmus mentions a Shepherding-tune, and Plato the comedy-writer a tune for the Herding of Swine . . .[1] And according to Aristotle the Etruscans not only box but even flog and cook to the sound of the flute.

Callimachus *Hecale*: For already the lamps of dawn are shining, and I warrant some water-drawer is singing the Himaeus.

Hesychius *Glossary* βαυκαλᾶν· to lull to sleep, to nurse, to send children to sleep with a song.[2]

Longus *Daphnis and Chloe*:[3] Therefore then, as usually when rural revellers are met together at a

[1] the quotation from Plato is corrupt (211 K) [2] cf. Theocr. 24. 7, Sext. Emp. *Math*. 6. 32 [3] cf. *Anacreontea* 60. 8, Opp. *Cyn*. i. 127

ταις, πάντα γεωργικὰ καὶ ἀγροικά· ὁ μὲν ᾖδεν οἷα ᾄδουσι θερίζοντες, ὁ δὲ ἔσκωπτε τὰ ἐπὶ ληνοῖς σκώμματα. Φιλητᾶς ἐσύρισε· Λάμπις ηὔλησε· Δρύας καὶ Λάμων ὠρχήσαντο.

Ibid. 40 τότε δὲ νυκτὸς γενομένης πάντες αὐτοὺς παρέπεμπον εἰς τὸν θάλαμον, οἱ μὲν συρίττοντες, οἱ δὲ αὐλοῦντες, οἱ δὲ δᾷδας μεγάλας ἀνίσχοντες. καὶ ἐπεὶ πλησίον ἦσαν τῶν θυρῶν, ᾖδον σκληρᾷ καὶ ἀπηνεῖ τῇ φωνῇ, καθάπερ τριαίναις γῆν ἀναρρηγνύντες, οὐχ ὑμέναιον ᾄδοντες.

Sch. Theocr. 10. 41 [θᾶσαι δὴ καὶ ταῦτα τὰ τῶ θείω Λιτυέρσα]· θέασαι, φησί, καὶ ταύτην μου τὴν τραγῳδίαν, ἣν περὶ τοῦ Λιτυέρσου μέλλω ᾆσαι. οὗτος δὲ ὁ Λιτυέρσης οἰκῶν Κελαινὰς τῆς Φρυγίας τοὺς παριόντας τῶν ξένων εὐωχῶν ἠνάγκαζε μετ' αὐτοῦ θερίζειν. εἶτα ἑσπέρας ἀποκόπτων τὰς κεφαλὰς αὐτῶν τὸ λοιπὸν σῶμα ἐν τοῖς δράγμασι συνειλῶν ᾖδεν. Ἡρακλῆς δὲ ἀναιρήσας αὐτὸν κατὰ τὸν Μαίανδρον ποταμὸν ἔρριψεν, ὅθεν καὶ νῦν οἱ θερισταὶ κατὰ Φρυγίαν ᾄδουσιν αὐτὸν ἐγκωμιάζοντες ὡς ἄριστον θεριστήν.

Ar. *Nub.* 1357

ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν
ᾄδειν τε πίνονθ', ὡσπερεὶ κάχρυς γυναῖκ' ἀλοῦσαν.

feast, nothing but georgics, nothing but what was rustical was there. Here one sang like the reapers, there another prattled it and flung flirts and scoffs as in the autumn from the press. Philetas played upon his pipes, Lampis upon the hautboy. Dryas and Lamo danced to them.[1]

The Same:[1] Then, when it was night, they all lead the bride and bridegroom to the chamber, some playing upon whistles and hautboys, some upon the oblique pipes, some holding great torches. And when they came near to the door they fell to singing, and sang with the grating harsh voices of rustics, nothing like the Hymenaeus, but as if they had been singing at their labour with mattock and hoe.[2]

Scholiast on Theocritus *The Reapers* ['Come, hear this of the divine Lityerses']: By this he means 'Hear this tragedy [*sic*] of mine, which I am about to sing concerning Lityerses'; now this Lityerses, who lived at Celaenae in Phrygia, used to compel passing strangers after feasting at his table to reap with him, and when evening came would cut off their heads, and binding the trunk into a sheaf with the trusses of corn, would sing a song; but he was eventually slain by Heracles and thrown into the river Maeander. Which is why in Phrygia to this day the reapers sing his praise as a champion reaper.[3]

Aristophanes *Clouds*: But he said at once that it was old-fashioned to sing and play after supper like a wench grinding barleycorns.

[1] Thornley (revised in L.C.L.) [2] this prob. implies that there was a hoeing-song [3] cf. Eust. 1164. 11

Ar. *Ran.* 1296

*τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ πόθεν συνέλεξας ἱμονιοστρόφου μέλη;*

Sch. *ad loc.* *οἷον σχοινιοστρόφου μέλη ἃ εἰκὸς ἄνδρα ὕδατα ἀρυόμενον ᾄδειν. ἱμονιὰ γὰρ καλεῖται τὸ τῶν ἀντλημάτων σχοινίον, καὶ τὸ ᾆσμα ὃ ᾄδουσιν οἱ ἀντληταὶ ἱμαῖον.* Καλλίμαχος· (*Hec.* i. 4 a 11).

Od. 5. 61 [π. Καλυψοῦς]·

*ἡ δ' ἔνδον ἀοιδιάουσ' ὀπὶ καλῇ*
*ἱστὸν ἐποιχομένη χρυσείῃ κερκίδ' ὕφαινεν.*

Eratosth. ap. *Et. Mag.* 472

*ἡ χερνῆτις ἔριθος ὑφ' ὑψηλοῦ πυλεῶνος*
*Δανδαῖτις στείχουσα*[1] *καλὰς ἤειδεν ἰούλους.*

Long. *Past.* 3. 21 . . *ναῦς ἁλιέων ὤφθη παραπλέουσα. ἄνεμος μὲν οὐκ ἦν, γαλήνη δὲ ἦν, καὶ ἐρέττειν ἐδόκει. καὶ ἤρεττον ἐρρωμένως· ἠπείγοντο γὰρ νεαλεῖς ἰχθῦς εἰς τὴν πόλιν διασώσασθαί τινι τῶν πλουσίων. οἷον οὖν εἰώθασι ναῦται δρᾶν εἰς καμάτων ἀμέλειαν, τοῦτο κἀκεῖνοι δρῶντες τὰς κώπας ἀνέφερον. εἷς μὲν αὐτοῖς κελευστὴς ναυτικὰς ᾖδεν ᾠδάς, οἱ δὲ λοιποὶ καθάπερ χορὸς ὁμοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων.*

[1] reading uncertain, see p. 532 *fr.* 25

The Same *Frogs*: What's the meaning of this *phlattothrat*? Was it at Marathon, or where was it, that you picked up the songs of a water-drawer?

Scholiast *on the passage*· That is, songs of a rope-winder, such as a man might sing drawing water from a well. It seems that ἱμονιά is the name of the well-rope, and the song sung by the drawers is called Himaeus. Compare Callimachus (above, p. 503).

*Odyssey* [Calypso]: And within, going before the loom, she plied a golden shuttle, singing the while with a sweet voice.[1]

Eratosthenes in *Etymologicum Magnum*: The hired Dandaetian (?) weaving-woman sang fair Songs of the Skein as she went to and fro beneath the lofty gate-house.

Longus *Daphnis and Chloe*: . . . they saw a fisherman's boat come by. The wind was down, the sea was smooth, and there was a great calm. Wherefore when they saw there was need of rowing, they fell to plying the oars stoutly. For they made haste to bring in some fresh fish from the sea to fit the palate of one of the richer citizens of Mytilene. That therefore which other mariners use to elude the tediousness of labour, these began, and held on as they rowed along. There was one among them that was the boatswain, and he had certain sea-songs. The rest like a chorus all together strained their throats to a loud holla, and catched his voice at certain intervals.[2]

[1] cf. *Od.* 10. 226 [2] Thornley (revised in the L.C.L.)

# ΩΙΔΩΝ

## Α'

## ΕΙΣ ΤΟΥΣ ΘΕΟΥΣ

### 1 εἰς Ἄρτεμιν

Ath. 14. 636 d ἦν γὰρ δή τινα καὶ χωρὶς τῶν ἐμφυσωμένων καὶ χορδαῖς διειλημμένων ἕτερα ψόφου μόνον παρασκευαστικά, καθάπερ τὰ κρέμβαλα. περὶ ὧν φησι Δικαίαρχος ἐν τοῖς Περὶ τοῦ τῆς Ἑλλάδος Βίου, ἐπιχωριάσαι φάσκων ποτὲ καθ' ὑπερβολὴν εἰς τὸ προσορχεῖσθαί τε καὶ προσᾴδειν ταῖς γυναιξὶν ὄργανά τινα ποιά, ὧν ὅτε τις ἅπτοιτο τοῖς δακτύλοις ποιεῖν λιγυρὸν ψόφον· δηλοῦσθαι δὲ ἐν τῷ τῆς Ἀρτέμιδος ᾄσματι οὗ ἐστιν ἀρχή·

*Ἄρτεμι, σοί μ' ἔπι φρὴν ἐφίμερον*
*ὕμνον ἱέμεν', αἴ τί σε καὶ πρόθεν*[1]
*ἅδέ τις ἄλλα χρυσοφαέννα*
*κρέμβαλα χαλκοπάρᾳ' <ἰάχοισα> χερσίν.*[2]

### 2 εἰς Ἄρτεμιν

Theodoret i. 540 Schulze [*Kings* 2. 16. 3]· εἶδον γὰρ ἔν τισι πόλεσιν ἅπαξ τοῦ ἔτους ἐν ταῖς πλατείαις ἁπτομένας πυράς, καὶ ταύτας τινὰς ὑπεραλλομένους καὶ πηδῶντας, οὐ μόνον παῖδας ἀλλὰ καὶ ἄνδρας, τὰ δέ γε βρέφη παραφερόμενα διὰ τῆς φλογός· ἐδόκει δὲ τοῦτο ἀποτροπιασμὸς εἶναι καὶ κάθαρσις.

Hesych.

*Ὦπι ἄνασσα, πυρὰ πρόθυρος·*[3]

πῦρ πρὸ τῶν θυρῶν· διὰ φαρμάκων εἰώθασί τινες ἐπάγειν τὴν Ἑκάτην ταῖς οἰκίαις.[4]

[1] *E*; for πρόθεν cf. ἀπόπροθεν: mss μέ τι φ. and ὕμνον (ὕπνον) νεναι (νέναι, ἱέναι) ὅθεν (ὅθε) [2] *B–E*: mss ἀδέ τις (ᾇδέ τις) ἀλλὰ χρυσοφανία κ. χ. [3] Palm: mss πυρρὰ πρ. [4] last sentence brought by *B* from ὠπωτῆρε to which it cannot belong (mss τῇ Ἑκάτῃ τὰς οἰκίας)

# FOLK-SONGS

## Book I

## TO GODS

### 1 To Artemis[1]

Athenaeus *Doctors at Dinner*: There were some musical instruments besides those of wind and string, producing merely noise, for instance the κρέμβαλα or castanets. These are mentioned by Dicaearchus in his *Life in Greece*, where he says that certain instruments which made a piercing sound when touched by the fingers were much used by women in certain parts of Greece to accompany dance and song; and he compares the Artemis-Song beginning:

My heart bids me utter a hymn that shall please thee, O Artemis, if e'er before thou hast had delight of a damsel all bright with gold, who clasheth brazen-cheeked crembals in her hands.

### 2 To Artemis

Theodoret ['Ahaz made his son to pass through the fire']: In certain cities I have seen fires lit once a year in the streets, and people leaping over them, not only children but grown men, and even babes passed through the flame. It seemed to be an averting or purifying rite.

Hesychius *Glossary*:

Opis Queen, fire by the door;[2]

that is, fire before the doors; in some parts they draw Hecate to their houses by spells.[3]

[1] perh. by Alcman [2] *or* the fire is before the door; but the fire was perh. identified with Opis (Artemis or Hecate); cf. Callim. *H.* 3. 204 [3] the last sentence does not certainly belong here

## 3 εἰς Ἀφροδίτην

Plut. *Q. Conv.* 3. 6. 4 νέοι τε γὰρ πάρεισι γεγαμηκότες, ὑφ' ὧν δεῖ 'φιλοτήσια ἔργα' τελεῖσθαι, καὶ ἡμᾶς οὔπω παντάπασιν ἡ Ἀφροδίτη πέφευγεν, ἀλλὰ καὶ προσευχόμεθα δήπουθεν αὐτῇ λέγοντες ἐν τοῖς τῶν θεῶν ὕμνοις

ἀνάβαλλ' ἄνω τὸ γῆρας
ὦ καλὰ Ἀφροδίτα.

## 4 εἰς Διόνυσον

Plut. *Q. Graec.* 36. 7 διὰ τί τὸν Διόνυσον αἱ τῶν Ἠλείων γυναῖκες ὑμνοῦσαι παρακαλοῦσι βοέῳ ποδὶ παραγίγνεσθαι πρὸς αὐτάς· ἔχει δὲ οὕτως ὁ ὕμνος·

Ἐλθεῖν, ἥρω Διόνυσε,
Ἁλείων[1] ἐς ναὸν
ἁγνὸν σὺν Χαρίτεσσιν
ἐς ναὸν τῷ βοέῳ ποδὶ θύων,
ἄξιε ταῦρε,
ἄξιε ταῦρε.

Paus. 6. 26. 1 θεῶν δὲ ἐν τοῖς μάλιστα Διόνυσον σέβουσιν Ἠλεῖοι, καὶ τὸν θεόν σφισιν ἐπιφοιτᾶν ἐς τῶν Θυίων τὴν ἑορτὴν λέγουσι.

## 5–7 εἰς Διόνυσον

Sch. Ar. *Ran.* 479 ἐν τοῖς Ληναϊκοῖς ἀγῶσι τοῦ Διονύσου ὁ δᾳδοῦχος κατέχων λαμπάδα λέγει

καλεῖτε θεόν·

καὶ οἱ ὑπακούοντες βοῶσι

Σεμελήϊ' Ἴακχε πλουτοδότα·

[1] Ἁλείων *B*: mss ἅλιον

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[1] cf. Hesych. ἀναβαλόγηρας (so *B*: mss ἀναβαλλάγορας)· φάρμακόν τι, καὶ λίθος ἐν Σάμῳ (a kind of spell; also a stone

## 3 To Aphrodite

Plutarch *Dinner Table Problems*: Our company includes not only young married men who perform 'Love's rites' as in duty bound, but us older folk from whom Aphrodite has not yet fled for good and all, and who can still, I think, pray to her in one of the Hymns to the Gods:[1]

Put off old age for many a year, O beautiful Aphrodite.

## 4 To Dionysus

Plutarch *Greek Questions*: Why do the Elean women in their hymn to Dionysus invoke him to come to them 'with foot of ox'? The hymn is as follows:

Come, hero Dionysus, to the shrine of the Eleans, to the pure shrine with the Graces, raging hither with foot of ox, goodly Bull, O goodly Bull.

Pausanias *Description of Greece*: Dionysus is one of the Gods most highly venerated by the Eleans, who declare that he visits their city at the Feast of Thyia.[2]

## 5–7 To Dionysus

Scholiast on Aristophanes *Frogs*: In the Lenaean Festival of Dionysus the torchbearer link in hand cries

Call the God;

and his hearers shout

Semelean Iacchus giver of wealth;

in Samos) [2] this word seems to have been connected with θύω 'to rage or rush furiously,' cf. 'raging hither' above; Paus. goes on to tell of the miraculous filling of sealed wine-jars overnight which took place at the festival; in this very ancient invocation D. is still a 'hero' and a bull

ἢ πρὸς τὸ ἐν ταῖς θυσίαις ἐπιλεγόμενον. ἐπειδὰν γὰρ σπονδοποιήσωνται ἐπιλέγουσιν

ἐκκέχυται· κάλει θεόν·

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## 8–9

Ar. *Pax* 968 ἀλλ' εὐχώμεθα· | τίς τῇδε; ποῦ ποτ' εἰσὶ πολλοὶ κἀγαθοί;

Schol. *ad loc.* (α') οἱ σπένδοντες γὰρ ἔλεγον

τίς τῇδε;

ἀντὶ τοῦ τίς πάρεστιν. εἶτα οἱ παρόντες εὐφημιζόμενοι ἔλεγον

πολλοὶ κἀγαθοί.

τοῦτο δὲ ἐποίουν οἱ σπένδοντες, ἵνα οἱ συνειδότες τι ἑαυτοῖς ἄτοπον ἐκχωροῖεν τῶν σπονδῶν. (β') τὸ δὲ 'ποῦ ποτ' ἔστι' λέγει ἐν ἤθει· ποῦ εἰσὶν οἱ ἐπιφωνοῦντες, ἵνα αὐτῷ ἐπιλέγοιεν πιθανῶς· ἢ ὡς μηδενὸς ὄντος καλοῦ κἀγαθοῦ.

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## 10, 11 εἰς Διόνυσον

Ath. 14. 622 b Σῆμος δ' ὁ Δήλιος ἐν τῷ Περὶ Παιάνων 'οἱ αὐτοκάβδαλοι' φησὶ 'καλούμενοι ἐστεφανωμένοι κιττῷ σχέδην ἐπέραινον ῥήσεις. ὕστερον δὲ ἴαμβοι ὠνομάσθησαν αὐτοί τε καὶ τὰ ποίηματα αὐτῶν. οἱ δὲ ἰθύφαλλοι' φησὶ 'καλούμενοι προσωπεῖα μεθυόντων ἔχουσιν καὶ ἐστεφάνωνται χειρῖδας ἀνθινὰς ἔχοντες· χιτῶσι δὲ χρῶνται μεσολεύκοις καὶ περιέζωνται Ταραντῖνον κάλυπτον αὐτοὺς μέχρι τῶν σφυρῶν. σιγῇ δὲ διὰ τοῦ πυλῶνος εἰσελθόντες, ὅταν κατὰ μέσην τὴν ὀρχήστραν γένωνται, ἐπιστρέφουσιν εἰς τὸ θέατρον λέγοντες·

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[1] this strictly belongs to the next section [2] cf. *App. Prov.* 4. 90 (καλοὶ κἀγαθοί)

Or the reference may be to what is said at a sacrifice. After the libation has been made they say

It is poured; call the God.

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## 8–9[1]

Aristophanes *Peace*: Let us pray; 'who is here?' where are the 'many good men'?

Scholiast *on the passage*: (1) When pouring a libation they used to say

Who is here?

meaning Who is present? and then the company would reply *religioso*:

Many good men.[2]

This was done by those who were pouring a libation, so that anyone who felt himself unfit to take part might withdraw. (2) Trygaeus says the words 'where are?' in character [*i.e.* they are not part of the quotation]—'where are the people who respond?' so that they may make a plausible reply, or else because nobody present was a real gentleman [*lit.* noble and good].

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## 10, 11 To Dionysus

Athenaeus *Doctors at Dinner*: According to Semus of Delos in his treatise *On Paeans* 'The *Improvisers* as they were called used to recite at a slow pace and wreathed with ivy. At a later period they received the name of *Iambi*, a name also given to their poems. The *Ithyphalli* wear masks depicting them as drunken men, and wreaths over them, and flowered gloves or sleeves; their tunics are shot with white, and they are girt about with a Tarentine robe which envelops them down to the ankles. They enter in silence by way of the pylon, and when they arrive in the middle of the *orchestra*, they turn to the audience with the words:—

*Ἀνάγετ', εὐρυχωρίαν*
*ποιεῖτε τῷ θεῷ·* [1]
*ἐθέλει γὰρ ἐσφυδωμένος* [2]
*διὰ μέσου βαδίζειν.*

οἱ δὲ φαλλοφόροι' φησὶν 'προσωπεῖον μὲν οὐ λαμβάνουσιν, προσκόπιον [3] δὲ ἐξ ἑρπύλλου περιτιθέμενοι καὶ παιδέρωτος ἐπάνω τούτου ἐπιτίθενται στέφανον δασὺν ἴων καὶ κιττοῦ· καυνάκας [4] τε περιβεβλημένοι παρέρχονται οἱ μὲν ἐκ παρόδου, οἱ δὲ κατὰ τὰς μέσας θύρας, [5] βαίνοντες ἐν ῥυθμῷ καὶ λέγοντες·

*σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν*
*ἁπλοῦν ῥυθμὸν χέοντες αἰόλῳ μέλει,*
*καινὰν* [6] *ἀπαρθένευτον, οὔ τι ταῖς πάρος*
*κεχρημέναν ᾠδαῖσιν, ἀλλ' ἀκήρατον*
*κατάρχομεν τὸν ὕμνον.*

εἶτα προστρέχοντες [7] ἐτώθαζον οὓς προέλοιντο, στάδην δὲ ἔπραττον, ὁ δὲ φαλλοφόρος ἰθὺ βαδίζων καταπασθεὶς αἰθάλῳ.'

## 12 εἰς Κόρην

Procl. *ad* Hes. *Op.* 389 . . οἱ δὲ ἀρχαῖοι καὶ πρωϊαίτερον ἔσπειρον, καὶ δῆλον ἐκ τῶν Ἐλευσινίων τελετῶν, ἐν οἷς ἐλέγετο·

*Πάριθι, Κόρη, γέφυραν·* [8]
*ὅσον οὔπω τρίπολος ᾗ δῇ.* [9]

## 13 εἰς Δήμητρα

Hippol. (Orig.) *Haeres.* 115 Miller λέγουσι δὲ αὐτόν, φησί, Φρύγες, καὶ χλοερὸν στάχυν τεθερισμένον, καὶ μετὰ τοὺς Φρύγας Ἀθηναῖοι μυοῦντες Ἐλευσίνια, καὶ ἐπιδεικνύντες τοῖς ἐποπτεύουσι

[1] Pors. τῷ θεῷ ποιεῖτε [2] Mein.–Wil.–*E*: mss ἐθ. γ. ὁ θεὸς ὀρθὸς ἐσφυρωμένος [3] Kaib., cf. Posid. ap. Ath. 4. 176 b and Suid. *s.* Σῆμος: mss προπόλιον [4] Cas: mss αὐνάκας [5] sugg. Kaib.: mss μέσας τὰς θ. [6] Hemst: mss καὶ μάν [7] mss also προτρ [8] *B*: mss ἔλεγε τοῦ π^ε^θι (*i.e.* παραθι) κ. γ. [9] *E*, cf. δᾶ Eur. *Phoen.* 1296, Aesch. *Eum.* 874, *Prom.* 568, *Ag.* 1072, Ar. *Lys.* 198, Theocr. 4. 17, 7. 39; cf. Ἐννοσίδας Pind. *P.* 4. 33. 173 and Δημήτηρ: mss οὔπω· τριπόλεον δέ

Make way ho! for the God; he would fain walk through the midst in all his vigour.

The *Phallophori* on the other hand wear no masks, but put on a vizor of thyme and lad's-love and above it a thick crown of violets and ivy, and come before the audience in plaids, some proceeding from the wings and others by way of the middle doors, moving in time and saying

This music we adorn for thee, O Bacchus, pouring forth a simple lilt of varied melody, fresh and maiden, never used in earlier songs; for the hymn we begin is pure and undefiled.

Then running forward they would make jests at whoever they chose, standing still the while. The man who carried the pole merely walked in[1] bespattered with soot.'[2]

## 12 To Persephone

Proclus on Hesiod *Works and Days*: . . The ancients used to sow earlier, as may be seen from the Eleusinian Mysteries, in which they used to say:

Pass over the bridge, Maiden: the earth is well-nigh thrice-ploughed.[3]

## 13 To Demeter

Hippolytus (Origen) *Against the Heresies*: He says that the Phrygians say that he is an ear of corn reaped green, and the Athenians follow them when they perform initiations into the Mysteries of Eleusis and show the initiates the

[1] meaning doubtful [2] cf. Suidas *s.* Σῆμος and φαλλοφόροι
[3] reading uncertain, but the ref. seems to be to the bridge by which the great procession crossed the Attic Cephisus on the road from Athens to Eleusis, and the preparation of the ground for the autumn sowing

τὸ μέγα καὶ θαυμαστὸν καὶ τελειότατον ἐποπτικὸν ἐκεῖ μυστήριον, ἐν σιωπῇ τεθερισμένον στάχυν. ὁ δὲ στάχυς οὗτός ἐστι καὶ παρὰ Ἀθηναίοις ὁ παρὰ τοῦ ἀχαρακτηρίστου φωστὴρ τέλειος μέγας, καθάπερ αὐτὸς ὁ ἱεροφάντης, οὐκ ἀποκεκομμένος μέν, ὡς ὁ Ἄττις, εὐνουχισμένος δὲ διὰ κωνείου καὶ πᾶσαν ἀπηρτισμένος τὴν σαρκίνην γένεσιν, νυκτὸς ἐν Ἐλευσῖνι ὑπὸ πολλῷ πυρὶ τελῶν τὰ μεγάλα καὶ ἄρρητα μυστήρια βοᾷ καὶ κέκραγε λέγων·

Ἱερὸν ἔτεκε πότνια κοῦρον
Βριμὼ Βριμόν·[1]

τουτέστιν ἰσχυρὰ ἰσχυρόν· πότνια δέ ἐστι, φησίν, ἡ γένεσις ἡ πνευματική, ἡ ἐπουράνιος, ἡ ἄνω· ἰσχυρὸς δέ ἐστιν ὁ οὕτω γεννώμενος.

## 14 εἰς Δία

Marc. Aur. 5. 7 Εὐχὴ Ἀθηναίων·

Ὗσον, ὗσον, ὦ φίλε Ζεῦ,
κατὰ τῆς ἀρούρας τῆς Ἀθηνῶν
καὶ <κατὰ> τῆς Πεδιῶν.[2]

ἤτοι οὐ δεῖ εὔχεσθαι ἢ οὕτως ἁπλῶς καὶ ἐλευθέρως.

## Β′

## ΑΛΛΩΝ ΤΩΝ ΕΟΡΤΑΖΟΝΤΩΝ

## 15

Sch. Pind. *P.* 3. 32 [ὑποκουρίζεσθαι]· (α′) ἀντὶ τοῦ παίζειν καὶ χορεύειν· ἢ ἀμφοτέρους τοὺς κόρους ὑμνεῖν, τὸν νυμφίον καὶ τὴν νύμφην. (β′) ἄλλως· τὸ ὑποκουρίζεσθαι ἀοιδαῖς εἶπε διὰ τὸ τοὺς ὑμνοῦντας ἐπευφημιζομένους λέγειν σὺν κούροις[3] τε καὶ κόραις. καὶ Αἰσχύλος Δαναΐσι· 'κἄπειτ' ἄνεισι[4] λαμπρὸν ἡλίου φάος, | ἕως[5] ἐγείρω πρευμενεῖς τοὺς νυμφίους | νόμοισι θέντων σὺν κόροις

[1] Miller: mss βρ. βριμή [2] *B–E* (Πεδιῶν = Πεδιέων, cf. Πειραιῶς): mss Ἀθηναίων καὶ τῶν πεδίων [3] mss also κόροις [4] Toup: mss κἄπειτα δ' εἶσι [5] final, cf. *Od.* 5. 386 *et al.*

great and wonderful final mystery, an ear of corn reaped in silence. This ear of corn, among the Athenians as among the Phrygians, is the great and perfect illuminator or ray that comes from the Inexpressible, witness the hierophant himself, who, not unmanned like Attis but unsexed by hemlock and yet perfect in all the generation of the flesh, performing by night at Eleusis the great and secret Mysteries by the light of much fire, shouts the words

Brimo hath borne Brimus, the Queen a holy son;[1]

—the name meaning 'strong,' and the Queen being generation spiritual, heavenly, from above; now one that is so generated is strong.

### 14 To Zeus

Marcus Aurelius *Meditations*: A prayer of the Athenians:

Rain, dear Zeus, send rain
Over the fields of Athens
And over the fields of the Plain.

We should pray thus simply and frankly, or not pray at all.

## Book II

## OTHER RITUAL SONGS

### 15

Scholiast on Pindar *Pythians* [on the word ὑποκουρίζεσθαι, of which the usual meaning is 'to address like a child *or* in endearing terms']: (1) Here used to mean 'to sport and dance'; or to sing the praises of the κόροι, that is the bride and bridegroom. (2) He uses this phrase because the singers sang in their 'blessing' 'With both boys and girls.' And Aeschylus says in the *Danaïds* 'And then will rise the bright light of the sun, so that I may waken bridegrooms made gracious by the songs of those who have put them 'with [*i.e.* made them fathers—to be—of] both boys and girls.'

[1] cf. Hesych. Βριμώ, βριμός

τε καὶ κόραις.' κἂν τῷ βίῳ ἀντὶ τοῦ 'ἀκορεῖ κόρας κορωνᾶς' παροτρύνοντες[1] ἔνιοί φασιν 'ἐκκόρει κόρους[2] κορώνας.'

Horap. *Hierogl.* i. 8 [π. κορωνῶν]· τῆς δὲ τοιαύτης αὐτῶν ὁμονοίας χάριν μέχρι νῦν οἱ Ἕλληνες ἐν τοῖς γάμοις 'ἐκ κορὶ κορὶ κορώνη'[3] λέγουσιν ἀγνοοῦντες.

Hesych. κουριζόμενος· ὑμεναιούμενος, διὰ τὸ λέγειν γαμουμέναις 'σὺν κούροις τε καὶ κόραις·' ὅπερ νῦν παρεφθαρμένως ἐκκορεῖν λέγεται.

Ael. *H.A.* 3. 9 ἀκούω δὲ τοὺς πάλαι καὶ ἐν τοῖς γάμοις μετὰ τὸν ὑμέναιον τὴν κορώνην καλεῖν, σύνθημα ὁμονοίας τοῦτο τοῖς συνιοῦσιν ἐπὶ τῇ παιδοποιΐᾳ διδόντας.

Ἒκ κορὶ κορὶ κορώνη
σὺν κούροις τε καὶ κόραις.[4]

## 16

Ath. 3. 109 f. ἀχαΐνας· τούτου τοῦ ἄρτου μνημονεύει Σῆμος ἐν η' Δηλιάδος λέγων ταῖς θεσμοφόροις γίνεσθαι. εἰσὶ δὲ ἄρτοι μεγάλοι καὶ ἑορτὴ καλεῖται Μεγαλάρτια ἐπιλεγόντων τῶν φερόντων·

Ἀχαΐνην στέατος ἔμπλεων τράγον.

[1] mss and ed. pr. ἀκυρεῖ (εὐκορεῖ) ἀντὶ τοῦ κόρας (κόρους, κούρους, κόρος) παρατρέποντες (παρατρ. δέ, περιτρ., προτρ., παροτρύνοντες, -τας) [2] mss also κόρει [3] mss ἐκκορί, κορί, κορώνη(ν) [4] so *E* from the above passages; κορί perh. (Deubner *Herm.* 48. 303) bears the same relation to κορώνη as χελι- to χελώνη in 33 below (as *puss* to *cat*, a voc. sometimes used to form a sort of compound with the nom., cf. *pussy-cat*, *baa-lamb?* but cf. Ar. *Lys.* 350 ἄνδρες πονωπόνηροι); ἔκ may be (1) an exclamation 'ho!' *i.e.* 'come hither,' though Lat. *ecce* is prob. not cognate, or (2) the preposition used adverbially, meaning either 'avaunt' (which hardly suits l. 2) or 'emerge,' *i.e.* from the womb (for ἔκ not ἔξ cf. ἐκκαίδεκα); the other readings are prob. due partly to folk-etymology and partly to ms-corruption

And not only in literature but in life, some people when exhorting the newly-married pair, instead of *ἀκορεῖ κόρας κορωνᾶς* (which contains the word 'girls') say *ἐκκόρει κόρους κορώνας* (which contains the word 'boys').[1]

Horapollo *Hieroglyphics* [on crows]: Even to this day, because of this mutual affection between mated crows, the Greeks say to the bride at a wedding *ek korí korí korônê* [Come here pretty crow ?] without knowing what it means.

Hesychius *Glossary* *κουριζόμενος*: This means 'having the wedding song sung to one,' because they said to girls being married 'with both boys and girls'; which now is corrupted to *ἐκκορεῖν* 'sweep out' [*or* 'supply well' ?][2]

Aelian *Natural History*: I understand that at a wedding too the ancients, after singing the wedding-song, invoked the Crow, thus presenting the newly-married pair with a token of mutual affection, for the begetting of children.

> Ho, pretty crow, pretty crow!
> And bring both boys and girls![3]

## 16[4]

Athenaeus *Doctors at Dinner*: The loaf named *ἀχαΐνας* is mentioned by Semus in the 8th Book of his *Deliad*, where he says that such loaves were made by the Thesmophori. They are large loaves, and the feast is called Megalartia or Great-Loafings, the people who carry them crying—

> Bite a great-loaf full of fat.

[1] the point seems to be that the masc. *κόροι* can be used as well as the fem. *κόραι*, and here is collective of the married pair; the first half of the original incantation was prob. in the form preserved by Horap.; the Scholiast records two popular corruptions, one of which was perh. thought to mean 'Deflower the daughters of the crow . . (*or* the crow-girls . .),' the other 'Supply well (*κορέω* = *κορέννυμι*) the son and daughter of the crow . . (*or* the crow-children . .),' both sentences being completed in the next line [2] some words seem to have fallen out [3] crows seem to have been connected with Hera Goddess of Marriage as with Juno, cf. Pauly-Wiss. *s. Corniscae* [4] cf. Ath. 14. 646 e, Hesych. *s. χαίνας* (*sic*)

## 17

Plut. *Thes.* 22 θάψας δὲ τὸν πατέρα, τῷ Ἀπόλλωνι τὴν εὐχὴν ἀπεδίδου τῇ ἑβδόμῃ τοῦ Πυανοψιῶνος μηνὸς ἱσταμένου· ταύτῃ γὰρ ἀνέβησαν εἰς ἄστυ σωθέντες. ἡ μὲν οὖν ἕψησις τῶν ὀσπρίων λέγεται γίνεσθαι διὰ τὸ σωθέντας αὐτοὺς εἰς ταὐτὸ συμμῖξαι τὰ περιόντα τῶν σιτίων καὶ μίαν χύτραν κοινὴν ἑψήσαντας συνεστιαθῆναι καὶ συγκαταφαγεῖν ἀλλήλοις. τὴν δὲ εἰρεσιώνην ἐκφέρουσι κλάδον ἐλαίας ἐρίῳ μὲν ἐστεμμένον, ὥσπερ τότε τὴν ἱκετηρίαν, παντοδαπῶν δὲ ἀνάπλεων καταργμάτων διὰ τὸ λῆξαι τὴν ἀφορίαν, ἐπᾴδοντες· Εἰρεσιώνη κτλ. καίτοι ταῦτά τινες ἐπὶ τοῖς Ἡρακλείδαις γίνεσθαι λέγουσιν οὕτως διατρεφομένοις ὑπὸ τῶν Ἀθηναίων. οἱ δὲ πλείονες ὡς προείρηται.

Ar. *Eq.* 728 τίνες οἱ βοῶντες; οὐκ ἄπιτ' ἀπὸ τῆς θύρας; | τὴν εἰρεσιώνην μου κατεσπαράξατε.

Sch. *ad loc.* εἰρεσιώνην· (α΄) κλάδος ἐλαίας ἐρίοις περιπεπλεγμένοις ἀναδεδεμένος. ἐξήρτηντο δὲ αὐτοῦ ὡραῖα πάντα ἀκρόδρυα. πρὸ δὲ τῶν θυρῶν ἱστᾶσιν αὐτὴν εἰσέτι καὶ νῦν. ποιοῦσι δὲ τοῦτο κατὰ παλαιόν τι χρηστήριον. οἱ μὲν γάρ φασιν ὅτι λιμοῦ, οἱ δὲ ὅτι καὶ λοιμοῦ, τὴν πᾶσαν κατασχόντος οἰκουμένην, χρωμένων τίνα ἂν τρόπον παύσαιτο τὸ δεινόν, τὴν λύσιν ταύτην ὁ Πύθιος ἐμαντεύσατο, εἰ προηρόσιον ὑπὲρ ἁπάντων Ἀθηναῖοι θύσειαν· θυσάντων οὖν τῶν Ἀθηναίων τὸ δεινὸν ἐπαύσατο. καὶ οὕτως ὥσπερ χαριστήριον οἱ πανταχόθεν τοῖς Ἀθηναίοις ἐξέπεμπον τῶν καρπῶν ἁπάντων τὰς ἀπαρχάς . . . ὅθεν εἰσέτι καὶ νῦν, ἐπειδὰν ἀνιστῶσι τὸν κλάδον, λέγουσι ταῦτα·

Εἰρεσιώνη σῦκα φέρει καὶ πίονας ἄρτους
καὶ μέλι ἐν κοτύλῃ[1] καὶ ἔλαιον ἀποψήσασθαι,[2]
καὶ κύλικ' εὔζωροιο, ὅπως[3] μεθύουσα καθεύδῃ.[4]

(β΄) Πυανεψίοις καὶ Θαργηλίοις Ἡλίῳ καὶ Ὥραις ἑορτάζουσιν Ἀθηναῖοι. φέρουσι δὲ οἱ παῖδες τοὺς θαλλοὺς ἐρίοις περιειλημμένους, ὅθεν εἰρεσιῶναι λέγονται, καὶ τούτους πρὸ τῶν θυρῶν κρεμῶσιν. ἐξήρτηντο δὲ τῶν θαλλῶν αἱ ὧραι.

[1] Eust., *Et. Vet.* μέλιτος κοτύλην [2] Plut. Clem. Sch. ἀναψ., Eust. ἐπικρήσασθαι [3] Plut. Clem. Sch. Suid. εὔζωρον and ὡς ἄν (Plut. Sch.), ἵνα καί (*Et.*), ὅπως Clem. Suid., ἵνα Eust. [4] Suid., Sch. Ar. *Plut.* -δῃς

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[1] from Crete, where he had slain the Minotaur [2] who sailed with T. [3] before he set out for Crete [4] these

## 17

Plutarch *Life of Theseus*: After he had buried his father, Theseus paid his vows to Apollo on the seventh day of Pyanopsion, which was the day on which they went up to Athens after their safe return.[1] Now the custom of boiling pulse (on that day) is said to have come from the rescued youths [2] having mixed together their remaining provisions in a common boiling-pot and made merry over it at a common board. The *Eiresionè* which is carried at the same festival is an olive-branch wreathed with wool, such as Theseus used for his supplication,[3] and laden with all sorts of fruit-offerings in token that the dearth was over, and those who carry it sing: '*Eiresionè*, etc.' But according to some authorities the rite commemorates the children of Heracles who were thus brought up by the Athenians. The former explanation, however, is more generally given.

Aristophanes *Knights*: What's all this shouting? go away from the door. You've torn my *Eiresionè* all to shreds. .

Scholiast *on the passage*: (*a*) The *Eiresionè* was an olive-branch bound round with fillets of wool, with all kinds of fruits in season fastened to it. They set it up before their doors to this day. This is done in accordance with an ancient oracle, which when the Pythian Apollo was consulted about a world-wide famine—or, as some authorities declare, a plague—, directed the Athenians to celebrate a fore-tillage sacrifice on behalf of the world in general. This they did and the visitation ceased. And so it was that firstlings of all fruits were sent to the Athenians from all parts as a thank-offering. . . . And this is why, to the present day, when they set up the branch they say:

*Eiresionè* brings figs and fat loaves and honey in the pot, oil to wipe from the body, and a cup of neat liquor to send her to bed drunk.

(*b*) The Athenians hold to the Sun and the Seasons festivals called Pyanepsia and Thargelia.[4] At these the children carry the boughs wreathed with the wool which gives them their name *eiresionae*,[5] and hang them before the house-doors. The 'seasons'[6] are fastened to the boughs.

festivals were held in Oct.–Nov. and May–June respectively
[5] derivation obscure, but popularly connected with ἔρια 'wool'
[6] apparently the technical name of the various fruits (Wil.)

Eust. 1283. 7 εἰρεσιώνη· θαλλὸς ἐλαίας ἐστεμμένος ἐρίῳ προσκρεμαμένους ἔχων διαφόρους ἐκ γῆς καρπούς· τοῦτον ἐκφέρει παῖς ἀμφιθαλὴς καὶ τίθησι πρὸ θυρῶν τοῦ Ἀπόλλωνος ἱεροῦ ἐν τοῖς Πυανεψίοις . . . ἦγον δὲ ἔσθ' ὅτε ταῦτα καὶ ἀποτροπῇ λιμοῦ. ᾖδον δὲ παῖδες οὕτω· Εἰρεσιώνη κτλ. μετὰ δὲ τὴν ἑορτὴν ἔξω ἀγρῶν[1] τιθέασι παρὰ τὰς θύρας. Κράτης δὲ ἐν τῷ Περὶ τῶν Ἀθήνησι Θυσιῶν ἀφορίας ποτὲ κατασχούσης τὴν πόλιν θαλλὸν καταστέψαντας ἐρίοις ἱκετηρίαν ἀναθεῖναι τῷ Ἀπόλλωνι.

*Et. Vet.* εἰρεσιώνη· . . . προετίθετο δὲ ἱκεσία ἐκείνῃ τῇ ἡμέρᾳ ᾗ οἱ περὶ Θησέα σωθῆναι δοκοῦσι· καταχύσματα δὲ καὶ κύλικα οἴνου κεκραμένην καταχέοντες αὐτῆς ἐπιλέγουσιν· Εἰρεσιώνη κτλ. . . .

## 18

*Vit. Hom. Hdt.* 33 παραχειμάζων δὲ ἐν τῇ Σάμῳ ταῖς νουμηνίαις προσπορευόμενος πρὸς τὰς οἰκίας τὰς εὐδαιμονεστάτας[2] ἐλάμβανέ τι ἀείδων τὰ ἔπεα τάδε, ἃ καλεῖται Εἰρεσιώνη, ὡδήγουν δὲ αὐτὸν καὶ συμπαρῆσαν ἀεὶ τῶν παίδων τινὲς τῶν ἐγχωρίων·

Δῶμα προσετραπόμεσθ' ἀνδρὸς μέγα δυναμένοιο,
ὃς μέγα μὲν δύναται, μέγα δὲ βρέμει ὄλβιος αἰεί.
αὐταὶ ἀνακλίνεσθε, θύραι· πλοῦτος γὰρ ἔσεισι
πολλός, σὺν πλούτῳ δὲ καὶ εὐφροσύνη τεθαλυῖα
εἰρήνη τ' ἀγαθή· ὅσα δ' ἄγγεα, μεστὰ μὲν εἴη,
κυρβασίη[3] δ' αἰεὶ μάζης κατὰ καρδόπου ἕρποι.[4]
νῦν μὲν κριθαίην εὐώπιδα σησαμόεσσαν

. . . . .

τοῦ παιδὸς δὲ γυνὴ κατὰ δίφρακα[5] βήσεται ὔμμιν,
ἡμίονοι δ' ἄξουσι κραταίποδες ἐς τόδε δῶμα,

[1] unexplained [2] Suid. τῶν ἐπιφανεστάτων [3] Wil: mss κυρβαία, Suid. κυρκαίη [4] Wil: mss καρδ. ἕρ. μᾶζα, Suid. δόρπου ἕρπεο μᾶζα [5] so Suid: mss διφράδα

Eustathius *on the Iliad*: The *Eiresionè* is an olive-bough wreathed with wool and having various fruits of the earth attached to it. It is carried by a boy whose parents are both living, and set before the doors of the temple of Apollo at the Pyanepsia[1] . . . It was sometimes done to avert famine. And children sang as follows: '*Eiresionè*, etc.' After the festival is over . . .[2] they set it beside the door. Crates declares in his treatise *On the Festivals at Athens* that a suppliant bough wreathed with wool was once dedicated to Apollo when the city was afflicted with famine.

*Old Etymologicum Magnum*: εἰρεσιώνη . . . This was set out in supplication on the day that Theseus and his crew are supposed to have returned safe home, and they sprinkle it with various things and pour a cup of mixed wine over it and say: '*Eiresionè*, etc.'[3]

## 18[4]

*Herodotean Life of Homer*: While he was spending the winter in Samos, every new moon he visited the most prosperous houses in the island and received gifts in return for singing the following lines, which are called the *Eiresionè*; he was invariably accompanied by some of the children of the people of the district, who led him about:

We are come for aid to the house of a great man, a man great in power, and loud of voice like one ever in prosperity. Open of thyself, good door, for much wealth enters by thee, and with the wealth abundant good cheer and goodly peace. Be all his vessels full, and the pile of bread ever toppling over in his bin. To-day a smiling barley-and-sesame cake . . .[5] Your son's wife shall come down from a chair, and hard-hooved mules shall bring her to

[1] here follows the story of Theseus [2] *lit.* outside the fields *or* outside Agrae, *but the passage seems corrupt* [3] cf. Ar. *Vesp.* 399, *Plut.* 1054 and Sch., Lycurg. *fr.* 82–5, Clem. Al. *Str.* 4. 2. 7. 3, Eust. 1283. 8, Suid. εἰρεσιώνη [4] cf. Suid. *s.* Ὅμηρος [5] some lines lost

αὐτὴ δ' ἱστὸν ὑφαίνοι ἐπ' ἠλέκτρῳ βεβαῦα.
νεῦμαί τοι νεῦμαι ἐνιαύσιος ὥστε χελιδών·
ἕστηκ' ἐν προθύροις ψιλὴ πόδας, ἀλλὰ φέρ' αἶψα.
ὑπέρ σε τ' Ὠπόλλωνος, ὦ γύναι τι δός·[1]
εἰ μέν τι δώσεις· εἰ δὲ μή, οὐχ ἑστήξομεν·
οὐ γὰρ συνοικήσοντες ἐνθάδ' ἤλθομεν.

ᾔδετο δὲ τὰ ἔπεα τάδε ἐν τῇ Σάμῳ ἐπὶ πολὺν χρόνον ὑπὸ τῶν παίδων, ὅτε ἀγείροιεν ἐν τῇ ἑορτῇ τοῦ Ἀπόλλωνος.

## 19

*Arg.* Theocr. [π. εὑρέσεως τῶν βουκολικῶν]· ἐν ταῖς Συρακούσαις στάσεως ποτὲ γενομένης καὶ πολλῶν πολιτῶν φθαρέντων, εἰς ὁμόνοιαν τοῦ πλήθους πάλιν[2] εἰσελθόντος ἔδοξεν Ἄρτεμις αἰτία γεγονέναι τῆς διαλλαγῆς. οἱ δὲ ἀγροῖκοι δῶρα ἐκόμισαν καὶ τὴν θεὸν γεγηθότες ἀνύμνησαν, ἔπειτα ταῖς ⟨τῶν⟩ ἀγροίκων ᾠδαῖς τόπον ἔδωκαν καὶ συνήθειαν. ᾄδειν δέ φασιν αὐτοὺς ἄρτον ἐξηρτημένους θηρίων ἐν ἑαυτῷ πλέονας τύπους ἔχοντα καὶ πήραν πανσπερμίας ἀνάπλεων καὶ οἶνον ἐν αἰγείῳ ἀσκῷ, σπονδὴν νέμοντας τοῖς ὑπαντῶσι, στέφανόν τε περικεῖσθαι καὶ κέρατα ἐλάφων προκεῖσθαι καὶ μετὰ χεῖρας ἔχειν λαγωβόλον. τὸν δὲ νικήσαντα λαμβάνειν τὸν τοῦ νενικημένου ἄρτον· κἀκεῖνον μὲν ἐπὶ τῆς τῶν Συρακουσίων μένειν πόλεως, τοὺς δὲ νενικημένους εἰς τὰς περιοικίδας χωρεῖν ἀγείροντας ἑαυτοῖς τὰς τροφάς· ᾄδειν[3] δὲ ἄλλα τε παιδιᾶς καὶ γέλωτος ἐχόμενα καὶ εὐφημοῦντας ἐπιλέγειν·

Δέξαι τὰν ἀγαθὰν τύχαν,
δέξαι τὰν ὑγίειαν,
ἂν φέρομες παρὰ τᾶς θεοῦ
ὧν ἐκλάξατο τήνα.[4]

[1] Wil: mss omit προθ.—δός, Suid. πέρσαι τῷ Ἀπόλλωνος γυιάτιδος [2] mss ποτέ [3] Schaef: mss διδόναι [4] *E* (aor. of ἐκλαμβάνω, ἐκλάζομαι, or ἐκλαγχάνω?); they are thanking for food received in A.'s name: mss ἂν ἐκλελάσκετο (ἐκαλέσσατο) τήνα

this house;[1] may she go to and fro at the loom upon electrum.[2] Aye, I come, I come every year like the swallow; I stand in the doorway barefoot, so give your gift quickly. For Apollo's sake I prithee, lady, give. If thou give, well; but if thou give not, we shall not stay, for we came not hither to take up our abode with you.

These lines were long sung by the children in Samos when they went begging at the feast of Apollo.

## 19

Introduction to Theocritus [the invention of pastoral poetry]: At Syracuse once, when, after many of the citizens had perished in civil strife, unity was re-established, it was believed that the discord had been the work of Artemis. The peasants accordingly now brought offerings and joyfully sang the Goddess' praises, and the people afterwards made those songs permanent and customary. It seems that they sang them equipped with a loaf bearing several animal-shapes, a wallet full of mixed seeds, and some wine in a goatskin, making libations for anyone they met, with a garland about them and the antlers of a stag on their heads, and in their hands a hare-stick or hurlbat. The winner received the loaf carried by the loser, and remained at Syracuse while his defeated antagonists went round the neighbouring villages begging food. The various songs sung by these peasants were full of fun and play and ended with the following blessing:

Receive the good luck, receive the good health, which we bring from the Goddess for the gifts she hath had of you.

[1] *i.e.* your son shall marry a wealthy woman who sits on a chair, not on a stool, in the upper chamber, and will ride in a mule-car at her wedding [2] apparently a floor inlaid with this metal

## 20

Ath. 8. 360b κορωνισταὶ δὲ ἐκαλοῦντο οἱ τῇ κορώνῃ ἀγείροντες . . καὶ τὰ ᾀδόμενα δὲ ὑπ' αὐτῶν κορωνίσματα καλεῖται, ὡς ἱστορεῖ Ἁγνοκλῆς ὁ Ῥόδιος ἐν Κορωνισταῖς. καὶ χελιδονίζειν δὲ καλεῖται παρὰ Ῥοδίοις ἄγερμός τις ἄλλος, περὶ οὗ φησὶ Θέογνις ἐν β' Περὶ τῶν ἐν Ῥόδῳ Θυσιῶν, γράφων οὕτως· 'εἶδος δέ τι τοῦ ἀγείρειν χελιδονίζειν Ῥόδιοι καλοῦσιν, ὃ γίνεται τῷ Βοηδρομιῶνι μηνί. χελιδονίζειν δὲ λέγεται διὰ τὸ εἰωθὸς ἐπιφωνεῖσθαι·

Ἦλθ', ἦλθε χελιδὼν
καλὰς ὥρας ἄγουσα
καὶ καλοὺς ἐνιαυτοὺς
ἐπὶ γαστέρα λευκὰ
κἠπὶ νῶτα μέλαινα.[1]
παλάθαν σὺ προκύκλει[2]
ἐκ πίονος οἴκω
οἴνω τε δέπαστρον[3]
τύρω τε κάνυστρον·
καπυρῶνα[4] χελιδὼν
καὶ λεκιθίταν
οὐκ ὠθεῖται.[5]
πότερ' ἀπίωμες ἢ <τί σου> λαβώμεθα;[6]
αἰ μέν τι δώσεις· αἰ δὲ μή, οὐκ ἐάσομες·[7]
ἢ τὰν θύραν φέρωμες ἢ θοὐπέρθυρον
ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν;
μικρὰ μέν ἐστι· ῥᾳδίως νιν οἴσομες.

[1] Eust. ἐπὶ ν. μ. [2] Herm: mss οὐ προκυκλεῖς: Eust. οὐ παλ. ζητοῦμεν [3] mss οἴκου and οἴνου [4] B (cf. καπυρίδιον and κυκεών) [5] E: mss ἀπωθ. [6] E (wrongly read τίς οὐ and cut out?) [7] mss εἰ (bis) and ἐάσομεν

## 20 [1]

Athenaeus *Doctors at Dinner*: According to Hagnocles of Rhodes in his *Crowmen*, the people who went round begging for the Crow were called Crowmen . . . and their songs Crow-songs. Another begging song is that of the Swallow, which is sung in Rhodes, and of which Theognis writes as follows in the 2nd Book of his *Rhodian Festivals*: 'There is a kind of begging-round which the Rhodians call the Swallow-Round, which takes place in the month of Boëdromion,[2] and receives its name because it is the custom to beg to the following song:

See! see! the swallow is here!
She brings a good season, she brings a good year;
White is her breast and black her crest;
See, the swallow is here.

Ho! roll a fruit-cake from your well-filled cot,
Of cheese a fair round, of wine a full pot;
Porridge she'll take, and a bite of hardbake;
She never despises good cheer.

Go we away empty to-day?
An thou wilt give us, we'll up and away;
But an thou deny us, O here we shall stay.

Shall we take your door and your lintel alsò,
Shall we take the good wife that is sitting below?
She's not so tall but we'll lift her and all—
We can easily bear her away. [*Over*

[1] cf. Eust. 1914. 45 (reads for κατ. χελ. in l. 10 ἁ χελ.), Hom. *Carm. Min.* 15. 14, Dio Chrys. 53. 5 ('Plato ironically bids them crown Homer with wool, anoint him with perfume and send him elsewhere; which is what the women do with the swallows') [2] September–October, but it is clearly a Spring-song, and Theognis prob. mistranslated the Rhodian month into terms of the Attic calendar

αἴ κα φέρῃς τι, μέγα τι δὴ <καὐτὸς> φέροις.[1]
ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·
οὐ γὰρ γέροντές εἰμες ἀλλὰ παιδία.[2]

τὸν δὲ ἀγερμὸν τοῦτον κατέδειξε πρῶτος Κλεόβουλος ὁ Λίνδιος ἐν Λίνδῳ χρείας γενομένης συλλογῆς χρημάτων.'

## 21

Moer. 193. 4 βαλβῖδες αἱ ἐπὶ τῶν ἀφέσεων βάσεις ἐγκεχαραγμέναι αἷς ἐπέβαινον οἱ δρομεῖς, ἵν' ἐξ ἴσου ἵσταιντο. διὸ καὶ οἱ κήρυκες ἐπὶ τῶν τρεχόντων 'βαλβῖδα κτλ.' καὶ νῦν ἔτι λέγουσιν. Ἀττικοί, ὕσπληξ δὲ κοινόν.

Jul. *Caes.* 318 καὶ ὁ Σειληνὸς δηχθεὶς ἐσιώπα καὶ τοῖς ἀγωνιζομένοις ἐκ τούτου τὸν νοῦν προσεῖχεν. Ἑρμῆς δὲ ἐκήρυττεν·

Ἄρχει μὲν ἀγὼν τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν· ἀλλ' ἀκούοντες[3]
τὰν ἁμετέραν κήρυκα βοάν,
βαλβῖδος ὁδῷ θέτε πόδα πὰρ πόδα.[4]
νίκης δὲ τέλος Ζὶ[5] μελήσει.

## 22

Philostr. *Gymn.* 7 εἰ δὲ ῥᾳθύμως ἀκούεις τοῦ κήρυκος, ὁρᾷς ὡς ἐπὶ πάντων τελευτῆς κηρύττει λήγειν μὲν τὸν τῶν ἄθλων ταμίαν ἀγῶνα, τὴν σάλπιγγα δὲ τὰ τοῦ Ἐνυαλίου σημαίνειν, προκαλουμένην τοὺς νέους ἐς ὅπλα. κελεύει δὲ τουτὶ τὸ κήρυγμα καὶ τοὔλαιον ἀραμένους ἐκποδών ποι φέρειν, οὐχ ὡς ἀλειψομένους ἀλλ' ὡς πεπαυμένους τοῦ ἀλείφεσθαι.

Luc. *Demon. Vit.* 65 ὅτε δὲ συνῆκεν οὐκέθ' οἷός τε ὢν αὑτῷ ἐπικουρεῖν, εἰπὼν πρὸς τοὺς παρόντας τὸν ἐναγώνιον κηρύκων πόδα

[1] Mein.–Wil: mss ἂν δὴ and μέγα δή τι (τοι, τι καὶ) φέροις [2] mss ἔσμεν ἀ. π. [3] or ἀΐοντες (*B*)? Cob. κλύοντες [4] this line not in Jul: Headl.–*E*: or πούν παρὰ πούν?: mss βαλβῖδα ποδὸς θ. (πόδας θέντες) πόδα παρὰ πόδα [5] *E*, Elean = Διί, cf. Coll. *Gr. Dialektinschr.* 1149, 1152, 1157: mss Ζηνί, perh. a modernisation, *contra metr.*

If you give us but little, then God send you more;
The Swallow is here! come, open the door;
No graybeards you'll see, but children are we;
So we pray you to give us good cheer.

The custom of begging in this way was introduced by Cleobulus of Lindus at a time when there was need in that city of a collection of money.'

21 [1]

Moeris *Attic Terms*: Βαλβῖδες are the grooves made at the starting-place, on which the runners stood so that all might start fair. This is why the heralds even to this day say when the race is to be run: 'Set foot to foot,' etc. This is the Attic word, the Common Greek is ὕσπληξ.

Julian *The Caesars*: Silenus suffered the rebuff in silence and gave his attention thenceforward to the disputants. Hermes now made proclamation thus: [2]

The match that is steward of noblest games begins, and the time calls 'Come, away'; so list to our herald-shout and set foot to foot on the starting-threshold; and the end that is victory shall lie with Zeus.

22

Philostratus *Gymnastic*: If you listen but casually to the herald, you find that at the end of each 'event' he proclaims that the match that is steward of noblest games ends and the trumpet cries men to the things of the War-God, summoning the young to arms. This proclamation also bids them take up their oil and carry it out of the way, not, that is, in order to anoint themselves, but because they have now ceased from doing so.

Lucian *Life of Demonax*: When he realised that he could no longer wait upon himself, he quoted to his friends the so-called πούς or 'foot' of the herald at the Games 'The

[1] the proclamations before and after a race at Olympia
[2] these lines were recited in one breath; cf. Gal. *Mot. Musc.* 2. 9, Poll. 4. 91, Ammian. 24. 6. 10

'Λήγει μὲν κτλ.' καὶ πάντων ἀποσχόμενος ἀπῆλθε τοῦ βίου φαιδρὸς καὶ οἷος ἀεὶ τοῖς ἐντυγχάνουσιν ἐφαίνετο.

Λήγει μὲν ἀγὼν τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν, [ἀλλ' ἀκούοντες
τἀνναλίου σημαίνουσαν
σάλπιγγα, νέοι, φέρετ' ἀράμενοι
τοὔλαιον ἀποπρὸ ποδῶν ποι.] [1]

## 23 εἰς Ἀφροδίτην καὶ Ἔρωτας

Luc. *Salt.* 11 τοιγαροῦν καὶ τὸ ᾆσμα ὃ μεταξὺ ὀρχούμενοι ᾄδουσιν (οἱ Λάκωνες) Ἀφροδίτης ἐπίκλησίς ἐστιν καὶ Ἐρώτων, ὡς συγκωμάζοιεν αὐτοῖς καὶ συνορχοῖντο· καὶ θάτερον δὲ τῶν ᾀσμάτων —δύο γὰρ ᾄδεται—καὶ διδασκαλίαν ἔχει ὡς χρὴ ὀρχεῖσθαι· 'Πόρρω γάρ' φασιν 'ὦ παῖδες, κτλ.'

πόρρω γὰρ, ὦ παῖδες, πόδα
μετάβατε καὶ κωμάξατε
βέλτιον. [2]

## 24

Plut. *Vit. Lycurg.* 21 τριῶν γὰρ χορῶν κατὰ τὰς τρεῖς ἡλικίας συνισταμένων ἐν ταῖς ἑορταῖς, ὁ μὲν τῶν γερόντων ἀρχόμενος ᾖδεν·

Ἀμές ποκ' ἦμες ἄλκιμοι νεανίαι·

ὁ δὲ τῶν ἀκμαζόντων ἀμειβόμενος ἔλεγεν·

Ἀμὲς δέ γ' εἰμές· αἰ δὲ λῇς αὐγάσδεο· [3]

ὁ δὲ τρίτος ὁ τῶν παίδων·

Ἀμὲς δέ γ' ἐσσόμεσθα πολλῷ κάρρονες. [4]

[1] last 3½ ll. *E* from Philostr.; cf. *Il.* 6. 69 ἀποπρὸ φέρων
[2] mss also κωμάσατε β.; cf. Hesych. κωμάδδειν· ὀρχεῖσθαι
[3] so *Inst. Lac.* and *Se ips. Laud.*: *Vit. Lyc.* αἰ δὲ λῇς πεῖραν λαβέ, Sch. Pl. ἢν δὲ λῇς π. λ.
[4] Steph.–*B*: mss πολλῶν κρείσσονες

match, etc.,' and so, relinquishing all food, departed this life with the smile with which he always met you.

The match that is steward of noblest games doth end, and the time calls 'Come, away'; [so list, ye young men, to the trumpet that cries you to the things of the War-God, and take up your oil and carry it afar.][1]

### 23 To Aphrodite and the Loves

Lucian *On Dancing*: Thus the song which the Spartans sing as they dance is an invocation of Aphrodite and the Loves to join their revels and measures. Moreover one of the songs—for there are two—actually contains instructions how it ought to be danced:

For ye must foot it wide-paced, lads, and dance your revels better.

### 24[2]

Plutarch *Life of Lycurgus*: Three choruses corresponding to the three ages of life were marshalled at the Spartan festivals, and the old men began by singing

Striplings stout of yore were we;

and the men in the prime of life answered

That we are; pray look and see;

to which the third chorus, the boys, replied

And some day we shall e'en better be.

See also Zenob. 4. 33 (p. 604, note 2).

[1] in some of the contests the prize was a jar of oil, but the ref. is more prob. (cf. Philostr.) to the oil with which the competitors anointed themselves [2] cf. *Inst. Lac.* 15, *Se ips. Laud.* 15, *Cons. Apoll.* 15, Sch. Plat. p. 223, Diogen. 2. 30, 5. 3, Zenob. i. 82, Greg. Cypr. i. 48, Apostol. 2. 72, Ars. 51, Poll. 4. 107, *Et. Vet.* 367

# Γ′

# ΤΩΝ ΕΠ' ΕΡΓΩΙ

## 25

Sch. Ap. Rh. 972 ἴουλος δὲ καλεῖται ἡ πρώτη ἐξάνθησις καὶ ἔκφυσις τῶν ἐν τῷ γενείῳ τριχῶν. ὁ μέντοι Ἐρατοσθένης ὄνομα ᾠδῆς ἐρίθων ἐπέδωκεν ἐν τῷ Ἑρμῇ, λέγων οὕτω· "Η χερνῆτις ἔριθος ἐφ' ὑψηλοῦ πυλεῶνος | δενδαλίδας τεύχουσα[1] καλὰς ἤειδεν ἰούλους.' οὐκ ἔστι δέ, φησὶ Δίδυμος, ἀλλ' ὕμνος εἰς Δήμητρα, ὡς ὁ οὔπιγγος παρὰ Τροιζηνίοις εἰς Ἄρτεμιν. ἔστι γὰρ οὖλος καὶ ἴουλος ἡ ἐκ τῶν δραγμάτων συναγομένη δέσμη· καὶ Οὐλὼ ἡ Δημήτηρ.

Sem. ap. Ath. 14. 618 (cf. p. 494). ἀπὸ τῶν οὖν τῆς Δήμητρος εὑρημάτων τούς τε κάρπους καὶ τοὺς ὕμνους τοὺς εἰς τὴν θεὸν οὔλους καλοῦσι καὶ ἰούλους. ⟨οἱ αὐτοὶ⟩[2] καὶ δημήτρουλοι καὶ καλλίουλοι καὶ

πλεῖστον οὖλον οὖλον ἵει, ἴουλον ἵει.

—ἄλλοι δέ φασιν ἐριουργῶν εἶναι τὴν ᾠδήν.

## 26

Plut. *Sept. Sap.* 14 ἐπιστήσαντος δὲ τοῦ λόγου τὸ συμπόσιον ὁ μὲν Θαλῆς ἐπσικώπτων εὖ φρονεῖν ἔφη τὸν Ἐπιμενίδην ὅτι μὴ βούλεται πράγματα ἔχειν ἀλῶν τὰ σιτία καὶ πέττων ἑαυτῷ, καθάπερ Πιττακός. ἐγὼ γάρ, εἶπε, τῆς ξένης ἤκουον ᾀδούσης πρὸς τὴν μύλην ἐν Ἐρέσῳ γενόμενος·

Ἄλει, μύλ', ἄλει·
καὶ γὰρ Φίττακος ἄλει
μεγάλας πόλιος βασιλεύων.[3]

[1] reading doubtful; see p. 506 above [2] Cas. [3] mss ἀλεῖ (ter), μύλα, Πίττ., and μεγ. Μιτυλάνας βασ.

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[1] Eust. 1162. 42 (ἐπιφώνημα ἐμμελές), Sch. Ap. Rh. 1. 972, Hesych. and Phot. ἴουλος, Pollux i. 38 (p. 488), Artem. 2. 24,

## Book III

## OCCUPATIONAL SONGS

### 25[1]

Scholiast on Apollonius of Rhodes *Argonautica*: The word *ἴουλος* is used to mean the first growth of the hair of the chin. Eratosthenes however, in the *Hermes*, makes it the name of a spinning-song: 'The hireling spinning-woman on the lofty gate-house sang pretty *ἴουλοι* as she made barley-cakes.'[2] But according to Didymus this is incorrect, and the *ἴουλος* is a hymn to Demeter like the Troezenian *οὔπιγγος* to Artemis. It seems that *οὖλος* or *ἴουλος* is the sheaf and Οὐλώ (Oulo) is a name of Demeter.

Semus in Athenaeus *Doctors at Dinner* (see p. 494 above): Thus both the corn and the hymns to the Goddess are called *οὖλοι* or *ἴουλοι* from the inventions of Demeter. The same word comes in the compounds *δημήτρουλος* (*οὖλος* of Demeter) and *καλλίουλος* (*οὖλος* beautiful) and also in the song:

> A sheaf, a sheaf, send, send a great sheaf.[3]

But according to other authorities the word means a spinning-song.

### 26[4]

Plutarch *Symposium of the Seven Wise Men*: The argument having interrupted the drinking, Thales waggishly observed that Epimenides was quite right to be unwilling to annoy other people by grinding and baking his own food like Pittacus. 'I heard my hostess,' said he, 'singing over the millstone when I was at Eresus

> Grind, mill, grind;
> E'en Pittacus once ground with thee,
> And he was king of a fair countree.'

[1] Tz. *Chil.* 13. 563, *Sch. Lycophr.* 23, *E.M.* 13. 563 [2] reading doubtful, cf. p. 506 [3] *or* a skein, a skein, etc. [4] cf. Ael. *V. H.* 7. 4; Diog. L. 1. 81, Clem. Al. *Paed.* 3. 10 p. 284, Isid. Pelus. *Ep.* 1. 470 p. 440 M

## 27

Sch. Aesch. *Pers.* 940 [Μαριανδυνοῦ θρηνητῆρος]· Καλλίστρατος ἐν δευτέρῳ Περὶ Ἡρακλείας Τιτυοῦ τρεῖς παῖδας εἶναι, Πριόλαν, Μαριανδυνόν, Βῶρμον, ὃν[1] κυνηγετοῦντα ἀπολέσθαι καὶ μέχρι νῦν Μαριανδυνοὺς ἀκμῇ θέρους θρηνεῖν αὐτόν, τὸν δὲ Μαριανδυνὸν αὐξῆσαι μάλιστα τὴν θρηνητικὴν αὐλῳδίαν, καὶ διδάξαι Ὕαγνιν τὸν Μαρσύου πατέρα. καὶ αὐλοὶ δέ τινές εἰσι Μαριανδυνοὶ ἐπιτηδειότητα ἔχοντες εἰς τὰς θρηνῳδίας, καὶ τὸ ἐπιφερόμενον·

αὐλεῖ Μαριανδυνοῖς καλάμοις κρούων Ἰαστί

ὡς τῶν Μαριανδυνῶν θρηνωδῶν ὄντων.

## 28

Dio Chrys. 2. 59 [π. τοῦ βασιλέως]· μόνην δὲ ᾠδὴν μὲν ᾄσεται καὶ παραδέξεται τὴν τῷ Ἐνυαλίῳ πρέπουσαν μάλα ἰσχυρὰν καὶ διάτορον, οὐχ ἡδονὴν οὐδὲ ῥᾳθυμίαν φέρουσαν τοῖς ἀκούουσιν, ἀλλ' ἀμήχανον φόβον καὶ θόρυβον . . . ἔτι δὲ οἶμαι τὴν παρακλητικήν, οἵα ἡ τῶν Λακωνικῶν ἐμβατηρίων, μάλα πρέπουσα τῇ Λυκούργου πολιτείᾳ καὶ τοῖς ἐπιτηδεύμασιν ἐκείνοις·

Ἄγετ', ὦ Σπάρτας εὐάνδρω
κῶροι πατέρων πολιατᾶν,[2]
λαιᾷ μὲν ἴτυν προβάλεσθε,
δόρυ δ' εὐτόλμως βάλετ' ἄντα,[3]
μὴ φειδόμενοι τᾶς ζωᾶς·
οὐ γὰρ πάτριον τᾷ Σπάρτᾳ.

Sch. *ad loc*: παρακλητικὰ ἐκ τῶν Τυρταίου.

## 29

Heph. 27 [π. ἀναπαιστικοῦ τοῦ Ἀριστοφανείου]· τὸ μέντοι τὸν σπονδεῖον ἔχον ἀλλὰ μὴ τὸν ἀνάπαιστον παραλήγοντα εἰσὶν οἱ Λακωνικὸν καλοῦσι, προφερόμενοι παράδειγμα τό

[1] Weck: mss M. μόνον [2] mss εὐάνδρου κοῦροι π. πολιηταν (-τῶν, -τᾶς, -ται) [3] *E*: mss βάλλετε, βάλλοντες

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[1] doubtfully classified [2] cf. Tz. *Chil.* i. 692, Heph. 27

27 [1]

Scholiast on Aeschylus [the Mariandynian mourner]: According to Callistratus in the 3rd Book of his work *On Heracleia*, Tityus had three sons, Priolas, Mariandynus, and Bormus, of whom the last was killed out hunting, and is mourned to this day by the Mariandynians at midsummer, and the second made great improvements in lamentational flute-song and was the teacher of Hyagnis father of Marsyas. There are certain flutes, called Mariandynian, particularly suited to accompanying laments, and the saying

He plays the Mariandynian pipes in the Ionian mode

refers to this.

28 [2]

Dio Chrysostom [on the ideal king]: The only song he will sing or listen to will be of the loud and piercing sort suitable to the War-God, the sort that does not suggest to the hearers ease and pleasure, but rather irresistible terror and confusion . . . and moreover, I think, the hortatory song, like that of the Spartan march-songs, so suitable to the constitution of Lycurgus and the institutions of that city:

Forward, ye sons of sires that dwelt in a town of brave men; hold in your left hand the protecting shield and cast the spear stoutly before you, with no thought for your life, for to spare that was never Sparta's way.

Scholiast *on the passage*: Hortatory lines from the poems of Tyrtaeus.[3]

29 [3]

Hephaestion *Handbook of Metre* [the anapaestic verse known as Aristophanean]: The type, however, which has the spondaic instead of the anapaestic close, is called by some writers Laconic, for example:

(on the anapaestic), Mar. Vict. *Gr. Lat.* 6. 98. 26 *ite o Spartae primores fauste nunc Parcas* (mistrans. of *μοίρας* = *μόρας* ? *B*) *ducentes* [3] ascription very doubtful

Ἄγετ', ὦ Σπάρτας ἔνοπλοι κῶροι, ποτὶ τὰν Ἀρέως κίνησιν.[1]

Sch. *ad loc.* ἐπεὶ Ἀλκμὰν τούτῳ ἐχρήσατο, οὗτος δὲ Λάκων.

## Δ'

## ΤΩΝ ΠΑΙΖΟΝΤΩΝ

### 30

Ath. 14. 629 e [π. ὀρχήσεων]· ἦν δὲ καὶ παρὰ τοῖς ἰδιώταις ἡ καλουμένη ἄνθεμα. ταύτην δὲ ὠρχοῦντο μετὰ λέξεως τοιαύτης μιμούμενοι καὶ λέγοντες·

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα,
ποῦ μοι τὰ καλὰ σέλινα;
—Ταδὶ τὰ ῥόδα, ταδὶ τὰ ἴα,
ταδὶ τὰ καλὰ σέλινα.

### 31, 32, 33

Poll. 9. 123 εἰσὶ δὲ καὶ ἄλλαι παιδιαί, ἐν κοτύλῃ, χαλκῆν μυῖαν, ἔξεχ' ὦ φίλ' ἥλιε, τρυγοδίφησις, μηλολάνθη, χελιχελώνη, σκανθαρίζειν, ῥαθαπυγίζειν, πεντάλιθα, φίττα Μαλιάδες φίττα Ῥοιαί φίττα Μελίαι, πλαταγώνιον, τηλέφιλον κρίνα, σπέρμα μήλων, λάταγες, κολλαβίζειν. ἡ μὲν ἐν κοτύλῃ, ὁ μὲν περιάγει τὼ χεῖρε εἰς τοὐπίσω καὶ συνάπτει, ὁ δὲ κατὰ τὸ γόνυ ἐφιστάμενος αὐταῖς φέρεται, ἐπιλαβὼν τοῖν χεροῖν τὼ ὀφθαλμὼ τοῦ φέροντος. ταύτην καὶ ἱππάδα καὶ κυβησίνδα καλοῦσι τὴν παιδιάν. ἡ δὲ χαλκῆ μυῖα, ταινίᾳ τὼ ὀφθαλμὼ περισφίγξαντες ἑνὸς παιδός, ὁ μὲν περιστρέφεται κηρύττων

Χαλκῆν μυῖαν θηράσω·

οἱ δ' ἀποκρινάμενοι

Θηράσεις, ἀλλ' οὐ λήψει,

[1] mss κοῦροι and κίνασιν

Forward, ye armèd children of Sparta, to the dance of the War-God.

Scholiast *on the passage:* They call this Laconic because it was employed by Alcman, who was a Laconian.[1]

## Book IV

## GAME-SONGS

### 30

Athenaeus *Doctors at Dinner* [on dances]: One of the dances of private life was that known as *Flowers.* This they danced with suitable gestures to the following words:

Where are my roses, where are my violets,
And where is my fine parsley?
—Here are your roses, here are your violets,
And here is your fine parsley.

### 31, 32, 33

Pollux *Onomasticon*: There are also other games, In-the-Pot, Copper-Fly, Shine-out-my-good-Sun, Grope-i'-the-Lees, Cockchafer, Turtle-tortle, Cross-finger, Kick-Bottom, Five-Stones, Avaunt-Apple-nymphs-avaunt-Pomegranates-avaunt-Ash-nymphs, Slap the-Poppy, Love-in Absence, Lilies, Flip-the-Pip, Heel-Taps, Hoodman-blind. In the game called In-the-Pot, one player clasps his hands behind him and carries another kneeling on them, the latter putting his hands on the former's eyes. This game is also known as Horses or Wallets. In Copper-Fly, one child has a handkerchief tied over his eyes and turns round and round crying

I go a-hunting a Copper Fly;

and the others answer

Hunt you may, but you'll never come nigh,

[1] ascription very doubtful

σκύτεσι βυβλίνοις αὐτὸν παίουσιν, ἕως τινὸς αὐτῶν λάβηται· ἡ δ' ἔξεχ' ὦ φίλ' ἥλιε παιδιὰ κρότον ἔχει τῶν παίδων σὺν τῷ ἐπιβοήματι τούτῳ, ὁπόταν νέφος ἐπιδράμῃ τὸν θεόν· ὅθεν καὶ Στράττις ἐν Φοινίσσαις, Εἶθ' ἥλιος μὲν πείθεται τοῖς παιδίοις, | ὅταν λέγωσιν

Ἔξεχ' ὦ φίλ' ἥλιε.

ἡ δὲ τρυγοδίφησις τοῦ γελοίου χάριν ἐξεύρηται· δεῖ γάρ τι ἐς τρυγὸς λεκάνην καταδεδυκός, περιαγαγόντα ὀπίσω τὼ χεῖρε τῷ στόματι ἀνελέσθαι. ἡ δὲ μηλολάνθη ζῷον πτηνόν ἐστιν, ἣν καὶ μηλολόνθην καλοῦσιν, ἤτοι ἐκ τῆς ἀνθήσεως τῶν μήλων ἢ σὺν τῇ ἀνθήσει γινόμενον· οὗ ζῴου λίνον ἐκδήσαντες ἀφιᾶσιν, τὸ δὲ ἑλικοειδῶς ἐν τῇ πτήσει[1] διελίσσεται· ὅπερ Ἀριστοφάνης ἔοικε λέγειν, 'λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός.' ἡ δὲ χελιχελώνη παρθένων ἐστὶν ἡ παιδιά, παρόμοιόν τι ἔχουσα τῇ χύτρᾳ· ἡ μὲν γὰρ κάθηται, καὶ καλεῖται χελώνη, αἱ δὲ περιτρέχουσιν ἀνερωτῶσαι

Χελιχελώνα, τί ποιεῖς ἐν τῷ μέσῳ ;[2]

ἡ δὲ ἀποκρίνεται

Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν.

εἶτ' ἐκεῖναι πάλιν ἐκβοῶσιν

Ὁ δ' ἔκγονός σου τί ποιῶν ἀπώλετο ;

ἡ δέ φησι

Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἅλατο.

τὸ δὲ σκανθαρίζειν, κτλ.

34

Ibid. 113 ἡ δὲ χυτρίνδα, ὁ μὲν ἐν μέσῳ κάθηται καὶ καλεῖται χύτρα, οἱ δὲ τίλλουσιν ἢ κνίζουσιν ἢ καὶ παίουσιν αὐτὸν περι-

[1] mss incorp. gloss τὸ λίνον [2] τί is lengthened *metri gr.* or we must suppose ποῖεις (so Mein.)—or ποϊεῖς or ποέεις or ποϊέεις—intended, with a comic type of dactyl; similarly τί ποιῶν below.

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[1] cf. Hesych. μυῖα χαλκῆ: 'the name of a game which children play by shutting their eyes and stretching out their hands till one of them is caught' [2] not the same as In-

and strike him with whips of papyrus till he catches one of them.[1] In Shine-out-my-good-Sun the children clap their hands to this refrain when a cloud passes over the sun. Compare Strattis in the *Phoenician Women*: 'And more, the sun obeys the children when they say

Shine out my good Sun.'

The object of Grope-i'-the-Lees is simply fun. Something is put at the bottom of a pan, and the player has to get it out with his mouth, his hands being behind him. The Cockchafer or μηλολάνθη is a winged creature also called μηλολόνθη, which comes either out of the apple-blossom or with it. To this creature they tie a thread and then let it go, and the beetle spins round and round in its flight. This is what Aristophanes seems to refer to (*Clouds* 763), where he says 'with its foot tied to a thread like a cockchafer.' Turtle-tortle is a girls' game something like Pots.[2] One girl sits down—she is called Turtle, while the others run round her asking[3]

Turtle-tortle, what dost thou there?

and she replies

I'm weaving a weft of Milesian rare.

And then they cry again

And how comes thy bantling a corpse for to be?

and she answers

He drove a white horse and went splash in the sea.[4]

Crossfinger is played as follows, etc.

## 34

The Same: In the game of Pots one player sits in the middle—he is called Pot—, while the others run round him plucking at him, or tickling him, or actually hitting him; if

the-Pot, but described by Pollux 9. 113 (below) [3] cf. Eust. 1914. 56 (reads χέλει and adds 'the word is an imperative echoing χελώνη'), Hesych. χελεῦ χελώνη [4] Hippolytus?

θέοντες. ὁ δ' ὑπ' αὐτοῦ στρεφομένου ληφθεὶς ἀντ' αὐτοῦ κάθηται. ἔσθ' ὅτε <δ'> ὁ μὲν ἔχεται τῆς χύτρας κατὰ τὴν κεφαλὴν τῇ λαιᾷ περιθέων ἐν κύκλῳ, οἱ δὲ παίουσιν αὐτὸν ἐπερωτῶντες

Τίς τὴν χύτραν;

ἀκεῖνος ἀποκρίνεται

Ἀναζεῖ·

ἤ

Τίς περὶ χύτραν;[1]

κἀκεῖνος ἀποκρίνεται

Ἐγὼ Μίδας·

οὗ δ' ἂν τύχῃ τῷ ποδί, ἐκεῖνος ἀντ' αὐτοῦ περὶ τὴν χύτραν περιέρχεται.

35

Hesych.

Ἐξάγω χωλὸν τραγίσκον·

παιδιᾶς εἶδος παρὰ Ταραντίνοις.

36

Plut. *Thes.* 16. 2 [π. δασμοῦ τοῦ Κρητικοῦ]· Ἀριστοτέλης δὲ καὶ αὐτὸς ἐν τῇ Βοττιαίων Πολιτείᾳ δῆλός ἐστιν οὐ νομίζων ἀναιρεῖσθαι τοὺς παῖδας ὑπὸ τοῦ Μίνω, ἀλλὰ θητεύοντας ἐν τῇ Κρήτῃ καταγηράσκειν· καί ποτε Κρῆτας εὐχὴν παλαιὰν ἀποδιδόντας ἀνθρώπων ἀπαρχὴν εἰς Δελφοὺς ἀποστέλλειν, τοῖς δὲ πεμπομένοις ἀναμειχθέντας ἐκγόνους ἐκείνων συνεξελθεῖν· ὡς δὲ οὐκ ἦσαν ἱκανοὶ τρέφειν ἑαυτοὺς αὐτόθι, πρῶτον μὲν εἰς Ἰταλίαν διαπερᾶσαι κἀκεῖ κατοικεῖν περὶ τὴν Ἰαπυγίαν, ἐκεῖθεν δὲ αὖθις εἰς Θρᾴκην κομισθῆναι καὶ κληθῆναι Βοττιαίους· διὸ τὰς κόρας τῶν Βοττιαίων θυσίαν τινὰ τελούσας ἐπᾴδειν

Ἴωμεν εἰς Ἀθήνας.

[1] some mss omit ἀναζεῖ to κἀκεῖνος

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[1] the verb has to be supplied, and is uncertain [2] prob. = 'I'm donkey,' cf. the ball-game Poll. 9. 106 [3] cf. Hesych. χυτρίνδα [4] cf. Plut. *Q. Gr.* 35 (why it was the custom for the Bottiaean girls to sing as they danced

Pot turns and catches one of the others, the player who is caught takes his place. Sometimes the chief player holds on to the edge of the pot with his left hand while he runs round in a circle, and the rest strike him, asking

Who watches the pot?[1]

and he replies

The pot's a-boiling;

or else they say

Who's round the pot?

and he replies

I, Midas,[2]

and whoever he reaches with his foot takes his place.[3]

35

Hesychius *Glossary*

I lead off a little lame goat:

a game played at Tarentum.

36

Plutarch *Life of Theseus* [the Cretan tribute]: Moreover Aristotle himself in his *Constitution of Bottiaea* clearly does not hold that these children (of the Athenians) were put to death by Minos, but that they lived the remainder of their lives as slaves in Crete; and he declares that the Cretans once sent human firstlings to Delphi in fulfilment of an ancient vow, and among them descendants of these Athenian children who, being unable to support themselves there, first crossed over into Italy and settled in the district of Iapygia, and thence passed into Thrace, where they came to be called Bottiaeans; which is the reason why the Bottiaean maidens sing as they perform a certain sacrifice

Off to Athens we will go.[4]

'Off to Athens' etc.) '. . . Hence the daughters of the Bottiaeans commemorate their descent by singing at their festivals "Off to Athens" etc.'

## 37

Sch. Ar. *Av.* 54 [τῷ σκέλει θένε τὴν πέτραν]· πρὸς τὴν τῶν παίδων συνηθείαν τοῦτο λέγει· φασὶ γὰρ ἐκεῖνοι πρὸς ἀλλήλους ἰδόντες ὄρνεα,

Δὸς τὸ σκέλος τῇ πέτρᾳ
καὶ πετῶσι τὤρνεα.[1]

## Ε′

## ΑΠΟΤΡΕΠΤΙΚΩΝ

## 38

Fest. 314 (strigem ut ait Verri)us Graeci στρίγγα ap(pellant), quod maleficis mulieribus nomen inditum est quas volaticas etiam vocant. itaque solent his verbis eas veluti avertere Graeci:

Στρίγγ' ἀποπομπεῖν νυκτιμάκον,[2]
στρίγγ' ἀπὸ λαῶν[3]
ὄρνιν ἀνωνυμίαν
ὠκυπόρους ἐπὶ νῆας.

## 38 A

Plin. *N.H.* 27. 75 (100) Lapis volgaris iuxta flumina fert muscum siccum, canum. Hic fricatur altero lapide addita hominis saliva; illo lapide tangitur impetigo; qui tangit dicit:

φεύγετε κανθαρίδες· λύκος ἄγριος ὔμμε διώκει.[4]

[1] *E*: mss πεσοῦνται τὰ ὄρνεα: perh. σκέλος πέτρᾳ δός [2] *E*, cf. μηκάομαι: mss νυκτικομαν: edd. νυκτιβόαν or νυκτικόρακα from Heysch. στρίγλος [3] Haupt-*B*: mss. ΣΥΡΡΙΝΤΑ ΠΟΜΠΕΙΕΝ Ν. ΣΥΡΙΝΤΑΤΟΛΑΟΝ [4] mss also αἷμα δ.

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[1] *or* female magicians [2] cf. Plin. *N.H.* 11. 232 [3] the period to which this and the next two songs or sayings

### 37

Scholiast on Aristophanes *Birds* ['kick the rock']: This refers to the children's custom of saying to one another when they see birds:

Give the rock a kick, and out the birds will fly.

## Book V

## AVERTING-SONGS

### 38

Festus *On the Meaning of Words*: According to Verrius the Greeks call the scritch-owl στρίγξ, a name which is given to evil women [1] whom they also call 'fliers' or sorceresses. Thus the Greeks avert them, as it were, with these words:

Avert the shrieker of the night, the scritch-owl, from the peoples; away with the bird we may not name to the ships that sail so fast.[2]

### 38 A[3]

Pliny *Natural History*: A stone which is commonly to be found near rivers bears a dry white moss. This, with the addition of some human spittle, is rubbed with another stone, and the first stone then applied to the eruption, the applier saying

Away with you, beetles; a fierce wolf [4] is after you.

belong is doubtful, but the Aeolic form of the word 'you' indicates, for this, at any rate, a pre-Alexandrine date [4] the 'wolf' is perh. a kind of venomous spider described by Aristotle *H.A.* 9. 39. 1 as being 'small, particoloured, active, and a good leaper,' but compare 38 C

## 38 B

Marcellus Emp. *Med.* p. 279 Steph. Varulis (hordeolis) oculorum remedium tale facies . , . item hoc remedium efficax : grana novem hordei sumes, et de eorum acumine varulum punges, et per punctorum singulas vices carmen hoc dices :

φεῦγε, φεῦγε·
κριθή σε διώκει.

## 38 C

Alex. Trall. *Art. Med.* 10 p. 296 Steph. [de colico affectu ex calidis et biliosis humoribus nascente]: Annulum ferreum accipito, ac circulum ipsius octangulum efficito, atque ita in octangulum inscribito :

φεῦγε, φεῦγ', ἰοὺ χολή·
ὁ κορύδαλός σε ζητεῖ.[1]

## ϛʹ

## ΕΡΩΤΙΚΩΝ

## 39

Ath. 14. 619c [π. Ἡριφανίδος]· . . ὅθεν ἐποίησέ τε καὶ ποιήσασα περιῄει κατὰ τὴν ἐρημίαν, ὥς φασιν, ἀναβοῶσα καὶ ᾄδουσα τὸ καλούμενον νόμιον ἐν ᾧ ἐστί·

Μακραὶ δρύες, ὦ Μέναλκα.

## 40

Plut. *Amator.* 17 [π. Κλεομάχου τοῦ Φαρσαλίου]· Ἧκεν ἐπίκουρος Χαλκιδεῦσι τοῦ Θεσσαλ⟨ικοῦ καθηγεμὼν ἱππ⟩ικοῦ,[2] πολέμου πρὸς Ἐρετριεῖς ἀκμάζοντος· καὶ τὸν πεζὸν ἐδόκει τοῖς Χαλκιδεῦσιν ἐρρῶσθαι, τοὺς δ' ἱππέας μέγ' ἔργον ἦν ὤσασθαι τῶν πολεμίων· παρεκάλουν δὴ τὸν Κλεόμαχον ἄνδρα λαμπρὸν ὄντα τὴν ψυχὴν οἱ σύμμαχοι πρῶτον ἐμβάλλειν εἰς τοὺς ἱππέας. ὁ δ' ἠρώτησε παρόντα

[1] *B*: mss κ. ἐζήτει [2] suppl. Bernardakis

## 38 B

Marcellus Empiricus *On Medicaments*: Styes or eyesores may be cured thus: . . . This remedy is also efficacious: Take nine barleycorns and prick your stye with their points, saying at each prick:

Away with you, away with you: barleycorn is after you.

## 38 C

Alexander of Tralles [on the colic affection that comes of hot and bilious 'humours']: Take an iron ring and make it into an octangle and in the octangle write the words:

Away with you, away-ho, bile; the sky-lark's a-seeking you.

# Book 6

# LOVE-SONGS

## 39

Athenaeus *Doctors at Dinner* [the story of Eriphanis]:[1] . . . Hence she composed, they say, the so-called Nomian or Pastoral Song, crying aloud and singing it while she wandered in the wilds; from this song comes the line:

The oaks grow high, Menalcas.

## 40

Plutarch *Amatorius* [Cleomachus of Pharsalus]: He brought a squadron of Thessalian horse to fight for the Chalcidians at the height of their war with Eretria. Now though the enemy's infantry did not seem formidable, their cavalry was quite the reverse; so the allied troops called upon Cleomachus, who was noted for his valour, to lead an attack on the cavalry. His bosom-friend, it seems, was on

[1] for the rest of the story see above, p. 498.

τὸν ἐρώμενον εἰ μέλλοι θεᾶσθαι τὸν ἀγῶνα· φήσαντος δὲ τοῦ νεανίσκου καὶ φιλοφρόνως αὐτὸν ἀσπασαμένου καὶ τὸ κράνος ἐπιθέντος, ἐπιγαυρωθεὶς ὁ Κλεόμαχος καὶ τοὺς ἀρίστους τῶν Θεσσάλων συναγαγὼν περὶ αὑτὸν ἐξήλασε λαμπρῶς καὶ προσέπεσε τοῖς πολεμίοις, ὥστε συνταράξαι καὶ τρέψασθαι τὸ ἱππικόν· ἐκ δὲ τούτου καὶ τῶν ὁπλιτῶν φυγόντων, ἐνίκησαν κατὰ κράτος οἱ Χαλκιδεῖς. τὸν μέντοι Κλεόμαχον ἀποθανεῖν συνέτυχε· τάφον δ' αὐτοῦ δεικνύουσιν ἐν ἀγορᾷ Χαλκιδεῖς, ἐφ' οὗ μέχρι νῦν ὁ μέγας ἐφέστηκε κίων· καὶ τὸ παιδεραστεῖν πρότερον ἐν ψόγῳ τιθέμενοι τότε μᾶλλον ἑτέρων ἠγάπησαν καὶ ἐτίμησαν. Ἀριστοτέλης δὲ τὸν μὲν Κλεόμαχον ἄλλως ἀποθανεῖν φησί, κρατήσαντα τῶν Ἐρετριέων τῇ μάχῃ· τὸν δ' ὑπὸ τοῦ ἐρωμένου φιληθέντα τῶν ἀπὸ Θρᾴκης Χαλκιδέων γενέσθαι πεμφθέντα τοῖς ἐν Εὐβοίᾳ Χαλκιδεῦσιν ἐπίκουρον· ὅθεν ᾄδεσθαι παρὰ τοῖς Χαλκιδεῦσιν·

Ὦ παῖδες οἳ Χαρίτων τε καὶ πατέρων λάχετ'[1]
ἐσθλῶν,
μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὁμιλίαν·
σὺν γὰρ ἀνδρείᾳ καὶ ὁ λυσιμελὴς ἔρως
ἐνὶ[2] Χαλκιδέων θάλλει πολίεσσιν.[3]

Αντων ἦν ὄνομα τῷ ἐραστῇ, τῷ δ' ἐρωμένῳ Φίλιστος, ὡς ἐν τοῖς Αἰτίοις Διονύσιος ὁ ποιητὴς ἱστόρησε.

## 41

Ath. 15. 697 b Οὐλπιανὸς γὰρ τὰς καπυρωτέρας ᾠδὰς ἀσπάζεται μᾶλλον τῶν ἐσπουδασμένων· οἷαί εἰσιν αἱ Λοκρικαὶ καλούμεναι, μοιχικαί τινες τὴν φύσιν ὑπάρχουσαι, ὡς καὶ ἥδε·

Ὦ τί πάσχεις; μὴ προδῷς ἄμμ', ἱκετεύω·[4]
πρὶν καὶ μολεῖν κεῖνον, ἀνίστω, μὴ κακὸν
μέγα <σε> ποιήσῃ κἀμὲ[5] τὰν δειλάκραν.
ἁμέρα καὶ δή·[6] τὸ φῶς διὰ τᾶς θυρίδος οὐκ
εἰσορῇς;[7]

[1] Mein: mss ἐλάχετε [2] Wil: mss ἐπί [3] Headl: mss πόλεσιν [4] perh. ἱκετεύω [5] Dind.-Wil: mss μ. ποιήσης· καί με [6] *B*: mss ἤδη [7] Mein.–*E*: mss ἐκορης

the field, and he asked him if he would watch the fight. 'Yes' said the boy and put on his helmet for him with a kiss. Whereupon Cleomachus proudly assembled the best men of his squadron and, sallying forth in his might, attacked the enemy with such vigour as to throw their horse into confusion and put them to flight. The infantry now followed them, and the Chalcidians won an overwhelming victory, though unfortunately Cleomachus was killed. His tomb is shown in his allies' marketplace, where the great pillar stands to this day, and the Chalcidians thenceforward held in notable regard a form of affection which they had before disapproved. According to Aristotle,[1] however, though it is true Cleomachus lost his life in this victorious battle against the Eretrians, the man who was kissed by his friend was a Chalcidian of Thrace who was sent to fight for the Chalcidians of Euboea, and is commemorated by them in these lines:

Ye lads that have the Graces and come of worthy stock, grudge not to good men converse with your beauty; for in the cities of the Chalcidians Love the looser of our limbs blooms side by side with manliness.

The name of the lover was Anton, and of his love Philistus, if we may believe the poet Dionysius in his *Origins*.

## 41

Athenaeus *Doctors at Dinner*: For Ulpian takes more kindly to the lighter kind of song than to the serious; for instance the Locrian Songs as they are called, songs of a risqué type like this:

O what is wrong? I beg you, do not betray us. Rise and go before he comes, or he'll do some great harm to you and thrice-pitiable me. E'en now 'tis day; see you not the light through the window?

[1] fr. 98



N N 2

*τοιούτων γὰρ ᾀσμάτων αὐτοῦ πᾶσα πλήρης ἡ Φοινίκη, ἐν ᾗ καὶ αὐτὸς περιῄει καλαμίζων μετὰ τῶν τοὺς κολάβρους καλουμένους συντιθέντων.*

## Ζʹ
## ΕΙΣ ΑΝΘΡΩΠΟΥΣ

### 42

Paus. 4. 16. 6 Ἀριστομένει δέ, ὡς ἀνέστρεψεν ἐς τὴν Ἀνδανίαν, ταινίας αἱ γυναῖκες καὶ τὰ ὡραῖα ἐπιβάλλουσαι τῶν ἀνθῶν ἐπέλεγον ᾆσμα τὸ καὶ ἐς ἡμᾶς ἔτι ᾀδόμενον·

Ἔς τε μέσον πεδίον Στενυκλάριον ἔς τʼ ὄρος ἄκρον
εἵπετʼ Ἀριστομένης τοῖς Λακεδαιμονίοις.

## ΣΚΟΛΙΩΝ

### εἰσαγωγή

Sch. Plut. *Gorg.* 451 e (βʹ) Σκόλιον λέγεται ἡ παροίνιος ᾠδή, ὡς μὲν Δικαίαρχος ἐν τῷ περὶ Μουσικῶν Ἀγώνων, ὅτι τρία γένη ἦν ᾠδῶν τὸ μὲν ὑπὸ πάντων ᾀδόμενον <, τὸ δὲ ὑπὸ πάντων μὲν ἀλλὰ>[1] καθʼ ἕνα ἑξῆς, τὸ δὲ ὑπὸ τῶν συνετωτάτων ὡς ἔτυχε τῇ τάξει, ὃ δὴ καλεῖσθαι <διὰ τὴν τάξιν> σκόλιον·[2] ὡς δὲ Ἀριστόξενος καὶ Φύλλις ὁ μουσικός, ὅτι ἐν τοῖς γάμοις περὶ μίαν τράπεζαν

[1] cf. Ath. 15. 694 a (below, p. 560) [2] Suid. and Phot. *s.* σκόλιον

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[1] to the same tradition possibly belong the *Marisaeum Melos*, Powell *Collect. Alex.* p. 184, and the Παρακλαυσίθυρον (Grenfell's *Erotic Fragment*) *ibid.* p. 177 [2] it is not clear to whom this refers; possibly to a certain Philon mentioned

Songs of his like this are to be heard all over Phoenicia,[1] where he[2] himself went about playing on the flute with the composers of the so called Colabri or Thracian war-dances.

## Book VII

## TO MEN

### 42

Pausanias *Description of Greece*: When Aristomenes returned to Andania[3] the women pelted him with ribbons and all the flowers in season, reciting the song which is sung even to this day:

To the midst of Stenyclarus plain, to the top of the mountain, too, Aristomenes followed the Spartans.

## SCOLIA

### Introduction

Scholiast on Plato *Gorgias*: (2) Scolion is the name of the type of song sung over the wine. It was so called, according to Dicaearchus in his treatise on *The Musical Competitions,* because there were three kinds of song, of which the first was sung by all the guests together, the second by all in due order one by one, and the third by the best performers just as it happened, the last being called, because of the haphazard arrangement, *scolia.* On the other hand Aristoxenus and Phyllis the writer on music declare that they used to set a number of dining-couches

earlier, and not to 'Doctor' Ulpian; but the epitomator is probably at fault [3] after his defeat of the Spartans in the Second Messenian War

πολλὰς κλίνας τιθέντες, παρὰ μέρος ἑξῆς μυρρίνας ἔχοντες ἢ δάφνας ᾖδον γνώμας καὶ ἐρωτικὰ σύντονα. ἡ δὲ περίοδος σκολιὰ ἐγίνετο διὰ τὴν σύνθεσιν τῶν κλινῶν ἐπὶ οἰκημάτων πολυγωνίων οὐσῶν, καὶ τούτῳ καὶ τὰς ἐπ' αὐτὰς κατακλίσεις παραβύστους γίνεσθαι. οὐ διὰ τὴν μελοποιΐαν οὖν, διὰ δὲ τὴν τῆς μυρρίνης σκολιὰν διάδοσιν ταύτῃ καὶ τὰς ᾠδὰς σκολιὰς καλεῖσθαι. (γ') Ἀθήνησιν ἐν τῷ πρυτανείῳ παρὰ πότον σκόλια ᾔδετο εἴς τινας, ὥσπερ εἰς Ἁρμόδιον, Ἄδμητον, Τελαμῶνα· εἰρῆσθαι δὲ αὐτὸ σκολιὸν κατ' ἀντίφρασιν, ὅτι ῥᾴδια καὶ ὀλιγόστιχα ὡς ἐπιγράμματα ᾔδετο ἃ ἐκαλεῖτο σκόλια, ἀντιπροτεινόντων ἀλλήλοις τῶν συμποτῶν, καὶ ἠλέγχοντο οἱ μὴ ᾄδοντες ὡς ἄμουσοι.

Sch. Ar. *Nub.* 1364 [ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα | τῶν Αἰσχύλου λέξαι τί μοι]· Δικαίαρχος ἐν τῷ περὶ Μουσικῶν Ἀγώνων 'ἔτι δὲ κοινόν τι πάθος φαίνεται συνακολουθεῖν τοῖς διερχομένοις εἴτε μετὰ μέλους εἴτε ἄνευ μέλους ἔχοντάς τι ἐν τῇ χειρὶ ποιεῖσθαι τὴν ἀφήγησιν. οἵ τε γὰρ ᾄδοντες ἐν τοῖς συμποσίοις ἐκ παλαιᾶς τινος παραδόσεως κλῶνα δάφνης ἢ μυρρίνης λαβόντες ᾄδουσιν.'

Plut. *Q. Conv.* i. 1. 5 *fin*: ἐπεί τοι καὶ τὰ σκολιά φασιν οὐ γένος ᾀσμάτων εἶναι πεποιημένων ἀσαφῶς, ἀλλ' ὅτι πρῶτον μὲν ᾖδον ᾠδὴν τοῦ θεοῦ κοινῶς ἅπαντες μιᾷ φωνῇ παιανίζοντες, δεύτερον

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[1] cf. Suid. *s.* σκολίον (α') Hesych. *s.v.* and ᾄδειν πρὸς μυρρίνην
[2] the identity of the order with that of Athenaeus (below)

round one table at weddings, and the guests one after the other sang proverbs and love-songs of a serious type, holding twigs of myrtle or laurel. The course followed among them was *skolios* or 'crooked' owing to the arrangement of the couches in polygonal rooms, which made the seating irregular. Thus the songs, according to these authorities, were not called crooked because of their metrical structure but because of the crooked course taken by the myrtle-twig as it passed from hand to hand.[1]—(3) In the Prytaneum or Town-Hall of Athens scolia were sung over the wine on certain men such as Harmodius, Admetus, Telamon;[2] and this type of song was so called by antiphrasis (or saying the opposite to what you mean), because they were easy to sing and, like 'epigrams' (or metrical inscriptions), had but few lines, the guests offering the sprig to each other in turn, and those who did not sing were thus shown to be unmusical.[3]

Scholiast on Aristophanes *Clouds* ['And then I told him first to take the sprig and recite me something from Aeschylus']: To quote Dicaearchus' *Musical Competitions*, 'Moreover it appears to be natural for a man who gives a recitation or a song to do so with something in his hand. After-dinner singers by an old-established custom sing holding a branch of bay or myrtle.'

Plutarch *Dinner-Table Problems*: We are told that the Scolia were not a type of obscurely constructed songs, but were so called because the ancients first sang to the God a paean in which all the guests

points to these scolia having formed a book; cf. on 14, 15, 21, and Sch. Ar. *Ach.* 980 (Reitz.) [3] cf. Diogen. 2. 68

δ' ἐφεξῆς ἑκάστῳ μυρσίνης παραδιδομένης, ἣν αἴσακον οἶμαι διὰ τὸ ᾄδειν τὸν δεξάμενον ἐκάλουν· ἐπὶ δὲ τούτῳ λύρας περιφερομένης ὁ μὲν πεπαιδευμένος ἐλάμβανε καὶ ᾖδεν ἁρμοζόμενος, τῶν δ' ἀμούσων οὐ προσιεμένων, σκολιὸν ὠνομάσθη τὸ μὴ κοινὸν αὐτοῦ μηδὲ ῥᾴδιον. ἄλλοι δέ φασι τὴν μυρσίνην οὐ καθεξῆς βαδίζειν, ἀλλὰ καθ' ἕκαστον ἀπὸ κλίνης ἐπὶ κλίνην διαφέρεσθαι· τὸν γὰρ πρῶτον ᾄσαντα τῷ πρώτῳ τῆς δευτέρας κλίνης ἀποστέλλειν, ἐκεῖνον δὲ τῷ πρώτῳ τῆς τρίτης, εἶτα τὸν δεύτερον ὁμοίως τῷ δευτέρῳ, καὶ <διὰ> τὸ ποικίλον καὶ πολυκαμπὲς ὡς ἔοικε τῆς περιόδου σκολιὸν ὠνομάσθη.

Sch. Ar. *Vesp.* 1222 [τὰ σκόλι' ὅπως δέξῃ καλῶς]· ἀρχαῖον ἔθος ἑστιωμένους ᾄδειν ἀκολούθως τῷ πρώτῳ, εἰ παύσαιτο, τῆς ᾠδῆς τὰ ἑξῆς. καὶ γὰρ ὁ ἐξ ἀρχῆς δάφνην ἢ μυρρίνην κατέχων ᾖδε Σιμωνίδου ἢ Στησιχόρου μέλη ἄχρις οὗ ἤθελε, καὶ μετὰ ταῦτα ᾧ ἐβούλετο ἐδίδου, οὐχ ὡς ἡ τάξις ἀπῄτει. καὶ ἔλεγεν ὁ δεξάμενος παρὰ τοῦ πρώτου τὰ ἑξῆς, κἀκεῖνος ἐπεδίδου πάλιν ᾧ ἐβούλετο. διὰ τὸ πάντας οὖν ἀπροσδοκήτως ᾄδειν καὶ λέγειν τὰ μέλη, σκολιὰ εἴρηται διὰ τὴν δυσκολίαν.

Ibid. 1239 οἱ δέ φασιν ὡς ἔθος ἦν τὸν μὴ δυνάμενον ἐν τοῖς συμποσίοις <πρὸς λύραν>[1] ᾆσαι δάφνης κλῶνα ἢ μυρρίνης λαβόντα πρὸς τοῦτον

[1] Reitzenstein

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[1] cf. Cic. *Tusc.* 1. 4 Themistocles . . . cum in epulis recusaret lyram, habitus est indoctior [2] cf. Clem. Al. *Paed.* 2. 44. 3, Tzetz. Ἰαμβ. τεχν. κωμ. 82

took part, and secondly sang one after the other as a myrtle-sprig was passed round, this sprig being called *αἴσακος* because, I take it, the guest who took it sang (*ᾄδειν*) ; thirdly they passed round a lyre which every man who could play took, tuned, and sang to, but which was refused by the unmusical,[1] this last type of song being called *scolion* or crooked because it was not sung by all nor easy to sing. Other writers state that the myrtle-sprig did not go round in order, but from a guest reclining on one couch to a guest reclining on another; the first, having finished his song, passed it to the first guest on the second couch, and he to the first on the third, and then the second in like manner to the second; and the scolion received its name of 'crooked' very naturally from the shifting nature of the myrtle's course.[2]

Scholiast on Aristophanes *Wasps* ['Mind you take up the scolia properly']: There was an ancient custom by which the guests at a feast sang one after the other, beginning where their predecessor ended. The first held a laurel or myrtle sprig and sang some lyrics of Simonides or Stesichorus up to a point of his own choosing, and then offered the twig to any guest he chose, no matter where he reclined. This guest would then continue where the other had left off, and pass it on in his turn to the man of his choice. The songs where called scolia or 'crooked' because of the difficulty involved in singing or reciting the lines without due warning.

The Same: According to some authorities it was the custom for any guest who could not sing to the lyre, to take a branch of bay or myrtle and sing (as

ᾄδειν. . . . ὅτι οὐκ ἀπὸ τοῦ ἑξῆς ἡ λύρα τοῖς συμπόταις ἐδίδοτο, ἀλλ' ἐναλλάξ, διὰ τὴν σκολιὰν τῆς λύρας περιφορὰν σκολιὰ ἐλέγετο.

Ar. *Vesp.* 1216. ΒΔΕΛΥΚΛΕΩΝ *καὶ* ΦΙΛΟΚΛΕΩΝ.

ΒΔ. ὕδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν·
δειπνοῦμεν· ἀπονενίμμεθ'· ἤδη σπένδομεν.
ΦΙ. πρὸς τῶν θεῶν, ἐνύπνιον ἑστιώμεθα ;
ΒΔ. αὐλητρὶς ἐνεφύσησεν· οἱ δὲ συμπόται
εἰσὶν Θέωρος, Αἰσχίνης, Φανός, Κλέων,
ξένος τις ἕτερος πρὸς κεφαλῆς Ἀκέστορος.
τούτοις ξυνὼν τὰ σκόλι' ὅπως δέξει καλῶς.
ΦΙ. ἄληθες ; ὡς οὐδεὶς Διακρίων δέξεται.
ΒΔ. ἐγὼ εἴσομαι· καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων,
ᾄδω δὲ πρῶτος Ἁρμοδίου· δέξαι δὲ σύ.
Οὐδεὶς πώποτ' ἀνὴρ ἔγεντ' Ἀθήναις
ΦΙ. οὐχ οὕτω γε πανοῦργος <ὡς σὺ>[1] κλέπτης.
ΒΔ. τουτὶ σὺ δράσεις ; παραπολεῖ βοώμενος·
φήσει γὰρ ἐξολεῖν σε καὶ διαφθερεῖν
καὶ τῆσδε τῆς γῆς ἐξελᾶν. ΦΙ. ἐγὼ δέ γε
ἐὰν ἀπειλῇ, νὴ Δί', ἕτερον ᾄσομαι.
Ὦ 'νθρωφ' οὗτος ὁ μαινόμενος τὸ μέγα κράτος

ἀντρέψεις ἔτι τὰν πόλιν· ἁ δ' ἔχεται ῥοπᾶς.

ΒΔ. τί· δ' ὅταν Θέωρος πρὸς ποδῶν κατακείμενος
ᾄδῃ Κλέωνος λαβόμενος τῆς δεξιᾶς·

it were)[1] to it. . . . The lyre not being passed on to the guests in due order but crosswise, the songs were called 'crooked' after its crooked course.[2]

Aristophanes *Wasps*: Bdelycleon and Philocleon

B. (*in dumb-show*) Water for the hands!—bring in the tables.—We dine.—We've had the after-wash.—Now the libation.

P. Good Heavens! is our feast a dream?

B. The flute-girl's played.—The guests are Theorus, Aeschines, Phanus, Cleon, Acestor, and a stranger next him. Mind you take up the scolia properly with this company.

P. Why, of course; I'll do it better than any Diacrian.

B. I'll test you. Now, I'm Cleon, and I start with the Harmodius. You shall take it up after me. (*sings*) *None was e'er born at Athens who—*

P. (*sings*) Was such a thorough-paced thief as you.

B. Oh that's your game, is it? You'll die of execration. He'll swear he'll ruin you and have your blood and get you banished.

P. Well, if he blusters, why, I'll sing another.

*This man who's so mad to get all in his grip*
*Will o'ertopple the State; she's just ready to tip.*[3]

B. But suppose his couch-neighbour Theorus takes Cleon by the hand and sings:

[1] *i.e.* recite [2] cf. Ath. 15. 693 f. below, p. 560
[3] a parody of Alcaeus fr. 50, which seems to have been included in the book of Scolia

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[1] Bentl.

Ἀδμήτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει·
τούτῳ τί λέξεις σκόλιον; ΦΙ. ᾠδικῶς ἐγώ,
οὐκ ἔστιν ἀλωπεκίζειν
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.
ΒΔ. μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,
ἀνὴρ σοφὸς καὶ μουσικός· κᾆτ' ᾄσεται·
χρήματα καὶ βίαν Κλειταγόρᾳ τε κἀμοὶ μετὰ Θετταλῶν
ΦΙ. πολλὰ δὴ διεκόμπασας σὺ κἀγώ.[1]
ΒΔ. τουτὶ μὲν ἐπεικῶς σύ γ' ἐξεπίστασαι·
ὅπως δ' ἐπὶ δεῖπνον εἰς Φιλοκτήμονος ἴμεν.

Sch. Ar. *Vesp.* 1235 (above) ἐκ τῶν Ἀλκαίου δὲ παρῳδεῖ εἰς Κλέωνα ὡς μαινόμενον.

Ibid. 1239 (above) Ἀδμήτου λόγον· καὶ τοῦτο ἀρχὴ σκολίου· ἑξῆς δέ ἐστι· 'τῶν δειλῶν ἀπέχου γνοὺς ὅτι δειλῶν ὀλίγα χάρις.' καὶ ἐν Πελαργοῖς·

ὁ μὲν ᾖδεν Ἀδμήτου λόγον πρὸς μυρρίνην,
ὁ δ' αὐτὸν ἠνάγκαζεν Ἁρμοδίου μέλος.

Ἡρόδικος δὲ ἐν τοῖς Κωμῳδουμένοις καὶ τὸν Ἄδμητον ἀναγέγραφε παραθεὶς τὰ τοῦ Κρατίνου ἐκ Χειρώνων·

[1] prob. preserves the metre of the original; *e.g.* δοὺς ἅπαντας ἀπεκβαλεῖς τυράννους

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[1] the original was perh. 'You shall turn the tyrants out'
[2] *i.e.* substitutes *μαινόμενος* 'mad' for *μαιόμενος* 'seeking'

*Learn wisdom of Admetus, lad; be friends with the brave and good;*

how will you cap that?

P. Oh, first rate.

*I'd play no fox's tricks if I were you,*
*With both sides to be friends will never do.*

B. Next to him the myrtle will go to Aeschines son of Sellus, that clever man, that true musician, who'll sing:

*If to me and to Cleitagora there's money and muscle stout*
*And a few brave men of Thessaly—*

P. —You've won our bragging-bout.[1]

B. I see you're quite *au fait* at the game; so let's be off to Philoctemon's to dinner.

Scholiast on l. 1235 (above): The poet is parodying Alcaeus, making Cleon 'mad.'[2]

The Same on l. 1239: 'Learn wisdom of Admetus, lad; be friends with the brave and good':—This too is the beginning of a scolion; the next line is

The coward is the man to shun; he knows no gratitude.

Compare Aristophanes in the *Storks*:

'The one began to sing to the myrtle-sprig "Learn wisdom of Admetus," and the other compelled him to sing the Harmodius-song instead.'

Herodicus, in his treatise on *Persons Satirised in Comedy*, has included Admetus (*or* the Admetus-song), comparing Cratinus in the *Cheirones*:

Κλειταγόρας ᾄδειν ὅταν Ἀδμήτου μέλος αὐλῇ.

Ibid: Κλειταγόρᾳ· ἥτις ἐγένετο ποιήτρια· Κλειταγόρας μέλος λέγουσι τὸ εἰς αὐτήν, Κλειταγόραν.

Ar. *Lysist.* 1231

νῦν μὲν γὰρ ὅταν ἔλθωμεν ἐς Λακεδαίμονα
νήφοντες, εὐθὺς βλέπομεν ὅτι ταράξομεν·
ὥσθ' ὅτι μὲν ἂν λέγωσιν οὐκ ἀκούομεν,
ἃ δ' οὐ λέγουσι, ταῦθ' ὑπονενοήκαμεν,
ἀγγέλλομεν δ' οὐ ταὐτὰ τῶν αὐτῶν πέρι.
νυνὶ δ' ἅπαντ' ἤρεσκεν· ὥστ' εἰ μέν γέ τις
ᾄδοι Τελαμῶνος, Κλειταγόρας ᾄδειν δέον,
ἐπῃνέσαμεν ἂν καὶ προσεπιωρκήσαμεν.

Sch. *ad loc.* Τελαμῶνος· ἀρχή τινος σκολίου 'Παῖ Τελαμῶνος αἰχμητά' . . ὁ δὲ νοῦς ὅτι τὰ ἐναντία λέγομεν ἑαυτοῖς καὶ πράττομεν· ὅταν γάρ τις ᾄσῃ ἀπὸ τῶν σκολίων Πινδάρου, λέγομεν ὅτι δεῖ μᾶλλον ᾄδειν ἀπὸ Κλειταγόρας τῆς ποιητρίας· ἡ γὰρ Κλειταγόρα ποιήτρια ἦν Λακωνική, ἧς μέμνηται καὶ ἐν Δαναΐσιν Ἀριστοφάνης.

Suid. σκολιόν· (β') ὑπόμνημα ἔγραψεν Τυραννίων περὶ τοῦ σκολιοῦ μέτρου ὃ προετάθη αὐτῷ ὑπὸ Γαίου Καίσαρος.

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[1] *i.e.* to the music of the Cleit., cf. p. 575 n. 2 [2] there is a good deal of confusion here; but the ascription of the Telamon to Pindar is to be noticed

'to sing the song of Cleitagora to the tune of the Admetus.'

Another Scholiast: 'To Cleitagora': Who was a poetess; by 'the song of Cleitagora' is meant the song to (*or* on) herself, Cleitagora.

Aristophanes *Lysistrata*:

Nowadays, when we arrive sober at Sparta, we immediately look to see what mischief we can do, and therefore what they do say we don't hear and what they don't say we suspect, and give them messages which contradict one another. To-day everything pleased them, so that if anybody were to have sung the Telamon instead of the Cleitagora,[1] we should have thanked him and forsworn ourselves.

Scholiast *on the passage*: The Telamon:—The beginning of a scolion 'Son of Telamon, spearman Aias' . . . The meaning is that we say and do mutually inconsistent things. For when anybody sings one of the scolia of Pindar we say that he ought to sing one of those of the poetess Cleitagora. Now Cleitagora was a Spartan poetess mentioned by Aristophanes in the *Daughters of Danaüs*.[2]

Suidas *Lexicon*: Scolion:—(2) Tyrannion wrote a *Treatise on the Scolion-Metre* at the instigation of the Emperor Gaius.

See also Procl. *Chrest.* (Phot. 321 A 3 Bek.), Didym. ap. *E.M.* 718. 55, Eust. 1574. 14, Cram. *A.O.* 4. 314. 4, Timocr. 8 (vol. ii. p. 426).

# Α´

# ΑΤΤΙΚΩΝ ΣΚΟΛΙΩΝ

Ath. 15. 693 f *ἐμέμνηντο δὲ*[1] *πολλοὶ καὶ τῶν Ἀττικῶν ἐκείνων σκολίων· ἅπερ καὶ αὐτὰ ἄξιόν ἐστί σοι ἀπομνημονεῦσαι διά τε τὴν ἀρχαιότητα καὶ ἀφέλειαν τῶν ποιησάντων,*[2] *ἐπαινουμένων ἐπὶ τῇ ἰδέᾳ ταύτῃ τῆς ποιητικῆς Ἀλκαίου τε καὶ Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·*

*ᾆσον δή μοι σκόλιόν τι λαβὼν Ἀλκαίου κἈνακρέοντος.*

*καὶ Πράξιλλα δ' ἡ Σικυωνία ἐθαυμάζετο ἐπὶ τῇ τῶν σκολίων ποιήσει. σκόλια δὲ καλοῦνται οὐ κατὰ τὸν τῆς μελοποιΐας τρόπον ὅτι σκολιὸς ἦν—λέγουσιν γὰρ ἐν ταῖς ἀνειμέναις εἶναι τὰ*[3] *σκόλια—ἀλλὰ τριῶν γενῶν ὄντων, ὥς φησιν Ἀρτέμων ὁ Κασανδρεὺς ἐν δευτέρῳ Βιβλίων Χρήσεως, ἐν ᾧ*[4] *τὰ περὶ τὰς συνουσίας ἦν ᾀδόμενα, ὧν τὸ μὲν πρῶτον ἦν ὃ δὴ πάντας ᾄδειν νόμος ἦν, τὸ δὲ δεύτερον ὃ δὴ πάντες μὲν ᾖδον, οὐ μὴν ἀλλὰ* <*καθ' ἕνα*>[5] *γε, κατά τινα περίοδον ἐξ ὑποδοχῆς, καὶ τὴν ἐπὶ πᾶσι τάξιν ἔχον,* <*τὸ*> *τρίτον δὲ*[6] *οὗ μετεῖχον οὐκέτι πάντες, ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι, καὶ κατὰ τόπον ὅντινα, ἀεὶ*[7] *τύχοιεν ὄντες·—διόπερ ὡς ἀταξίαν τινὰ μόνον παρὰ τἆλλα ἔχον τὸ μήθ' ἅμα μήθ' ἑξῆς γενόμενον ἀλλ' ὅπου ἔτυχεν εἶναι σκόλιον ἐκλήθη· τὸ δὲ τοιοῦτον ᾔδετο ὁπότε τὰ κοινὰ καὶ πᾶσιν ἀναγκαῖα τέλος λάβοι· ἐνταῦθα γὰρ ἤδη τῶν σοφῶν ἕκαστον ᾠδήν τινα καλὴν εἰς μέσον ἠξίουν προφέρειν. καλὴν δὲ ταύτην ἐνόμιζον, τὴν παραίνεσίν τέ τινα καὶ γνώμην ἔχειν δοκοῦσαν χρησίμην εἰς τὸν βίον.*

*τῶν οὖν δειπνοσοφιστῶν ὁ μέν τις ἔλεγε τῶν σκολίων τόδε, ὁ δέ τις τόδε· πάντα δ' ἦν τὰ λεχθέντα ταῦτα·*

[1] sugg. Kaib: mss *δ' οἱ* [2] Kaib: mss insert *καὶ των*
[3] Reitz: mss *τά* after *γάρ* [4] *E*: mss *οἷς* [5] Reitz.
[6] *E* (*τό* add. Kaib.): mss *τρίτον δὲ καὶ τὴν ἐ. π. τ. ἔχον*
[7] Runck: mss *τόπον τινὰ εἰ*

# SCOLIA

## Book I

## ATTIC SCOLIA[1]

Athenaeus *Doctors at Dinner*: Many of the guests mentioned the well-known Attic Scolia or Drinking-Songs. These too call for notice here because of the ancient and simple style in which they are written, Alcaeus and Anacreon being famous for this particular type of poem, witness Aristophanes in the *Banqueters*: 'Take and sing a drinking-song of Alcaeus or Anacreon.' Another celebrated writer of scolia was Praxilla of Sicyon. These songs are so called not because the style of verse in which they are written is σκολιός or 'crooked,' for they are said to be reckoned among the laxer type of verse. But according to Artemon of Casandreia in the second volume of his *Use of Books*, which contains the poems sung at banquets, there were of these three kinds, of which the first was by custom sung by all the company together, and the second in a kind of succession round the table in which no gaps were allowed; the third, unlike the other two, was performed only by the guests who were considered real musicians, regardless of the order in which they sat, and so was called σκόλιον or 'crooked song' only as being irregular compared with the others, that is, as not being sung by all together nor yet in succession, but by some just as it might happen. Moreover the scolia were sung after the songs which were general and compulsory. When those were over each of the really musical guests was asked to entertain the company to a good song, 'good' meaning one which appeared to contain some exhortation or sentiment of practical utility.

Among the Deipnosophists or Dining Doctors, one now recited his choice among the scolia, and another his. All that were given will be found in the following pages.[2]

[1] cf. Eust. 1574. 6 [2] the arrangement of 2–26 is that of Athenaeus, prob., that is, of the collection known to him, cf. Dio Chr. 2. 95; it does not appear to have been chronological

1

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηνᾶ,
ὄρθου τήνδε πόλιν τε καὶ πολίτας
ἄτερ ἀλγέων καὶ στάσεων
καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

2

Πλούτου μητέρα τ' Ὀμπνιάν σ' ἀείδω[1]
Δήμητρα στεφανηφόροις ἐν ὥραις,
σέ τε, παῖ Διός, Φερσεφόνη·
χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.[2]

3

Ἐν Δήλῳ ποτ' ἔτικτε παῖδε Λατώ,[3]
Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλω,[4]
ἐλαφηβόλον τ' ἀγροτέραν
Ἄρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.

4

Ὦ Πάν, Ἀρκαδίας μέδων κλεεννᾶς,[5]
ὀρχηστὰ Βρομίαις ὀπαδὲ Νύμφαις,
γελάσαις, ἰὼ Πάν,[6] ἐπ' ἐμαῖς
εὔφροσι ταῖσδ' ἀοιδαῖς κεχαρημένος.[7]

5

Ἐνικήσαμεν ὡς ἐβουλόμεσθα,
καὶ νίκην ἔδοσαν θεοὶ φέροντες
*e.g.*[8] παρὰ Πάνδροσον <Κεκροπίαν
ἦρα> φίλην <τ'> Ἀθηνᾶν <πολιήοχον.>

[1] Cas.-*E*: mss μητέρ' Ὀλυμπίαν ειδω [2] Cant: mss ἄμφετον [3] Herm: mss παῖδα (or τέκνα) Λ. [4] Ilg: mss -ωνα [5] Herm: mss ἴὼ Πὰν and μεδέων [6] *B*, cf. line 1:

1

Trito-born Pallas, Queen Athena, uphold thou this City and her people, thou and thy Father, without pains or strifes or untimely deaths.

2

Thee O bountiful Demeter, mother of Wealth, I sing at the wearing of the wreath, and with thee Persephonè daughter of Zeus; all hail, ye twain, and protect this City.

3

In Delos of yore did Leto bear children twain, Phoebus the golden-haired, Lord Apollo, and Huntress Artemis shooter of deer, who holdeth so great sway over women.

4[1]

O Pan, thou Lord of famed Arcadia, comrade-dancer of the rioting Nymphs, mayst thou smile, ho Pan! with pleasure at these my merry songs.

5

We have won as we wished, and the Gods have given victory [for the sake of Cecropian] Pandrosus and her friend Athena [upholder of cities].[2]

[1] the inclusion of this scolion in the collection points to its having been made after the Persian War (Reitz.); its resemblance to Pindar fr. 95 Bgk. is hardly fortuitous (Ilgen) [2] the latter half restored *e.g.*

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mss *γελασιαισω* Π. [7] Wil: mss *εὐφροσύναις* and *ἀοιδαῖς ἀοιδε* (*ἄειδε*) *κ*. [8] *E*: mss *Πανδρόσου ὡς φ.* *'Αθ.*

6

Εἴθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος
τὸ στῆθος διελόντ' ἔπειτα τὸν νοῦν
ἐσιδόντα, κλείσαντα πάλιν,
ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.

7 ΩΣ ΣΙΜΩΝΙΔΟΥ Η ΕΠΙΧΑΡΜΟΥ

Ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ,
δεύτερον δὲ καλὸν φυὰν γενέσθαι,
τὸ τρίτον δὲ πλουτεῖν ἀδόλως,
καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

ᾀσθέντος δὲ τούτου καὶ πάντων ἡσθέντων ἐπ' αὐτῷ καὶ μνημονευσάντων ὅτι καὶ ὁ καλὸς Πλάτων αὐτοῦ μέμνηται ὡς ἄριστα εἰρημένου, ὁ Μυρτίλος ἔφη Ἀναξανδρίδην αὐτὸ διακεχλευακέναι τὸν κωμῳδιοποιὸν ἐν Θησαυρῷ λέγοντα οὕτως· ''Ὁ τὸ σκόλιον εὑρὼν ἐκεῖνος, ὅστις ἦν | τὸ μὲν ὑγιαίνειν πρῶτον ὡς ἄριστον ὂν | ὠνόμασεν ὀρθῶς· δεύτερον δ' εἶναι καλόν, | τρίτον δὲ πλουτεῖν, τοῦθ', ὁρᾷς, ἐμαίνετο· | μετὰ τὴν ὑγίειαν γὰρ τὸ πλουτεῖν διαφέρει· | καλὸς δὲ πεινῶν ἐστὶν αἰσχρὸν θηρίον.'

ἑξῆς δ' ἐλέχθη καὶ τάδε·

8 ΩΣ ΑΛΚΑΙΟΥ

. . . . ἐκ γῆς χρὴ κατίδην πλόον
εἴ τις δύναιτο καὶ παλάμην ἔχοι,
ἐπεὶ δέ κ' ἐν πόντῳ γένηται
τῷ παρεόντι τρέχειν ἀνάγκη.[1]

[1] the original, prob. Alcaeus, would run χρῆ μὲν γὰρ ἐκ γαίας κατίδην πλόον | αἴ τις δύναιτο καὶ παλάμαν ἔχοι· | ἐπεὶ δέ κ' ἐν πόντῳ γένηται τῷ παρέοντι τρέχην ἀνάγκα for (ἀνέμῳ) τρέχειν cf. *Il.* 12. 207, Theogn. 856, Soph. *Ai.* 1083: Tyrrell παράεντι perh. rightly: *B* sugg. χρέεσθ' (rather χράεσθ') for τρέχειν, cf. Plut. cited *Adesp.* 115 below

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[1] cf. Eust. 1574. 18, 'This scolion comes from a Fable of Aesop, in which Momus finds fault with Prometheus because

6[1]

Would it were possible to part every breast and so read the mind within, and then closing it up believe beyond all doubt the man is a friend.

7 Simonides or Epicharmus (?)

Health is the first good lent to men;
A gentle disposition then;
Next to be rich by no bye-wayes;
Lastly with friends t' enjoy our dayes.[2]

When the last song was sung and the delighted company had recalled the excellent Plato's praise of it,[3] Myrtilus pointed out that the comic poet Anaxandrides had held it up to ridicule in his play *The Treasure-House* in the following lines: 'Whoe'er it was who wrote the famous ditty | Was right to give first place in it to Health; | But if the second best is to be pretty | And third be rich, then he was mad; for Wealth | Comes next to Health, and there's no living thing | So wretched, friend, as Beauty hungering.'

The songs continued thus:

8 Alcaeus (?)

A mariner should view his course from the shore, if he but have the power and skill;[4] but once he is on the sea he must run before whatever wind may blow.

when he made man he did not add gates to the breast so that when they were opened we might see his heart, but allowed him to be a dissembler' [2] Herrick: for 'gentle disposition' the Greek has what more prob. means 'personal beauty' [3] *Gorg.* 451 e and Sch. ('this scolion is ascribed by some writers to Simonides, by others to Epicharmus'), *Laws* 631 c, 661 a; cf. Luc. *Laps.* 6 and Sch., Clem. Al. *Str.* 4. 5. 23, Apostol. 17. 48 d, Ars. 456, Arist. *Rh.* 2. 21, *Rhet. Gr.* Walz 7. 1154, Stob. *Fl.* 103. 9, Liban. *Ep.* 1060 [4] *or* to see if he have the power and the skill

9

*Ὁ καρκίνος ὧδ' ἔφα*
*χαλᾷ τὸν ὄφιν λαβών·*
*'Εὐθὺν χρὴ τὸν ἑταῖρον ἔμ-*
*μεν καὶ μὴ σκολιὰ φρονεῖν.'* [1]

ΚΑΛΛΙΣΤΡΑΤΟΥ

10 [2] Ἁρμοδίου

Οὐδεὶς πώποτ' ἀνὴρ ἔγεντ' Ἀθήναις [3]

. . . . .

*ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,* [4]
*ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων,*
*ὅτε τὸν τύραννον κτανέτην*
*ἰσονόμους τ' Ἀθήνας ἐποιησάτην.*
*φίλταθ' Ἁρμόδι', οὔ τί που τέθνηκας·*
*νήσοις δ' ἐν μακάρων σέ φασιν εἶναι*
*ἵνα περ ποδώκη τ' Ἀχιλέα*
*Τυδεΐδην τ' ἔτ' ἐσθλὸν Διομήδεα.* [5]

*ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,*
*ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων,*
*ὅτ' Ἀθηναΐης ἐν θυσίαις*
*ἄνδρα τύραννον Ἵππαρχον ἐκαινέτην.*

*αἰεὶ σφῷν κλέος ἔσσεται κατ' αἶαν,*
*φίλταθ' Ἁρμόδιος κ' Ἀριστογείτων,* [6]
*ὅτι τὸν τύραννον κτανέτην*
*ἰσονόμους τ' Ἀθήνας ἐποιησάτην.*

[1] mss *ὁ δὲ καρκ.*, Eust. *εὐθέα* [2] see opp. [3] Bentl: mss *ἐγένετ' Ἀθηναῖος* [4] Suid. *κρατήσω* [5] *E* (Brunck *Ἀχιλεύς*): mss *ποδώκης Ἀχιλλεύς* T. *τέ φασι τὸν ἐσθλὸν* Δ. [6] mss vocc.

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[1] cf. Eust. 1574. 14 (*εὐθέα* and *ἔμεν*), Aesop. *Fab.* 70 (346),

### 9[1]

Said the Crab when he clawed the Snake, 'A friend should be straight and not be crooked-hearted.'[2]

## Callistratus

### 10[3] Song of Harmodius

No man was ever born at Athens [who . . .][4]

. . . . . .

I'll carry my sword in a myrtle-branch, like Harmodius and Aristogeiton when they slew the despot and made Athens free.—Dearest Harmodius, I know thou art not dead, because they tell me thou art in the Islands of the Blest, where Achilles lives still, and brave Diomed.[5]—I'll carry my sword in a myrtle-branch, like Harmodius and Aristogeiton when at the Feast of Athena they killed the despot Hipparchus.—Your fame shall live in the earth for ever, dearest Harmodius and Aristogeiton, how you slew the despot and made Athens free.

[1] Plut. *Hdt. Mal.* 27 [2] *i.e.* the Pot once called the Kettle black; but Eust. 'that a friend should be upright and not crooked-hearted' [3] cf. Eust. 1400. 18, Hesych. Ἁρμοδίου μέλος ('the scolion composed in memory of Harmodius by Callistratus') and ἐν μύρτου κλάδῳ, Ar. *Ach.* 1092 and Sch., Sch. Ar. *Ach.* 980, *Pelarg.* 3, Antiphan. ap. Ath. 11. 503 c, Diogen. *Prov.* 2. 68, Apostol. 8. 35, Ar. *Lys.* 632 and Sch., Suid. *s.vv.* ἐν μύρτου, οὐδέ ποτ' ἐγώ, πάροινος, Aristid. i. 133 [4] (not in Ath.) this seems to have been the first line of the Harmodius-Song in the collection known to Aristophanes, cf. *Vesp.* 1224 (above, p. 554) [5] Sch. Ar. *Ach.* 980 makes this the first stanza, adding 'they sang it to Harmodius and Aristogeiton as destroyers of the despotism of the sons of Peisistratus; there were other songs too, one called that of Admetus, the other Telamon's'

11 Πραξίλλης

Ἀδμάτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,
τῶν δειλῶν δ' ἀπέχου γνοὺς ὅτι δειλοῖς ὀλίγα χάρις.[1]

12 εἰς Αἴαντα

Παῖ Τελαμῶνος, Αἶαν αἰχμητά, λέγουσί σε[2]
ἐς Τροΐαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.[3]

13

Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον
ἐς Τροΐαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.[4]

14

Εἴθε λύρα καλὰ γενοίμαν ἐλεφαντίνα,
καί με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χορόν.[5]

15

Εἴθ' ἄπυρον καλὸν γενοίμαν μέγα χρυσίον
καί με καλὰ γυνὰ φοροίη καθαρὸν θεμένα νόον.[5]

16

Σύν μοι πῖνε, συνήβα, συστεφανηφόρει
σύν μοι μαινομένῳ μαίνεο, σὺν σώφρονι σωφρόνει.[6]

[1] for notes see p. 76 above and p. 567, note 5 [2] Eust. σ' [3] μετ' Eust.: Ath. καί [4] mss καὶ Ἀχ. [5] some mss have ἐλεφαντίνα (14) and γενοίμαν (15); elsewhere ᾱ is restored by edd. [6] Cant: mss σὺν σωφρονήσω σώφρονι, συσσωφρόνει σώφρονι

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[1] for other contexts and notes see p. 76 above [2] cf.

### 11[1] Praxilla

Learn the tale of Admetus, my friend, and seek acquaintance of the brave; but from the coward hold thee aloof, since there's little gratitude in such as he.

### 12[2] To Ajax

Son of Telamon, spearman Aias, men say that next to Achilles thou wast the noblest Greek that ever went to Troy.

### 13[3]

Men say that Telamon was first, and Aias second, after Achilles, of all the Greeks that went to Troy.

### 14[4]

O would I might become a pretty ivory lyre, and pretty lads might take me with them to Dionysus' choral dance.

### 15[4]

O would I might become a pretty great new gold jewel, and a pretty woman might wear me with a mind pure of ill.

### 16[5]

Drink with me, play with me, love with me, be wreathed with me; be wild when I am wild, and when I am staid be staid.

Eust. 285. 2, Hesych. ᾄδειν Τελαμῶνος (εἰς Αἴαντα), Theopomp. Com. ap. Ath. 1. 23 e, Antiph. ib. 11. 503 e, Sch. Ar. *Lys.* 1237 (ascr. to Pindar) [3] this and the preceding scolion seem to have been written after the battle of Salamis, of which island T. and A. were the heroes (Reitz.); the author seems to have known Alc. 83 [4] cf. Dio Chrys. i. 95 (in the same order) [5] cf. Eust. 1574. 20, Anacr. 25 and 70

17

Ὑπὸ παντὶ λίθῳ σκορπίος, ὦ 'ταῖρ', ὑποδύεται·
φράζευ μή σε βάλῃ· τῷ δ' ἀφανεῖ πᾶς ἕπεται δόλος.

18

Ἁ ὗς τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται λαβεῖν·
κἀγὼ παῖδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔραμαι λαβεῖν.

19

Πόρνα[1] καὶ βαλανεὺς τωὐτὸν ἔχουσ' ἐμπεδέως ἔθος·
ἐν ταὐτᾷ πυέλῳ τόν τ' ἀγαθὸν τόν τε κακὸν λόει.

20

Ἔγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου,
εἰ χρὴ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.[2]

21

Αἰαῖ, Λειψύδριον προδωσέταιρον,
οἵους ἄνδρας ἀπώλεσας, μάχεσθαι
ἀγαθούς τε καὶ εὐπατρίδας[3]
οἳ τοτ' ἔδειξαν οἵων πατέρων ἔσαν.[4]

[1] mss πόρνη [2] εἰ χρή Pors. and 'Αθ. Πολ: Ath. εἰ δὴ χρή [3] metre favours *B*'s χἄμ', but 'Αθ. Πολ. has καί [4] so 'Αθ. Πολ., Suid. Ars. Apostol.: Ath. κύρησαν, *E.M.* ἔασιν, ἔασαν

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[1] cf. Ar. *Thesm.* 528 and Sch. ('from the verses ascribed to Praxilla') and for notes Prax. 4 above [2] cf. 'Αθ. Πολ. 20 ('at an earlier time than by the Alcmaeonids, the tyrants were attacked by Cedon, which is the reason why they used

17[1]

'Neath every stone, friend, lurks a scorpion; beware or he'll sting you; for there's no treachery but waits upon the unseen.

18

This acorn the sow has, that, she is fain to have; and this fair maid I have, that, I am fain to have.

19

'Twixt harlot and bathman the likeness is pat;
Both wash good and bad in the very same vat.

20[2]

If good men deserve a drink, drawer, forget thou not to pour one out for Cedon.

21[3]

Alas thou betrayer of friends, Leipsydrium, what heroes thou hast slain!—gallant soldiers and high-born gentlemen who then did show of what lineage they came.

to sing of him too in one of the scolia "If good men," etc.'); Zenob. 2. 42, Diogen. 8. 42 [3] cf. Ἀθ. Πολ. 19. 3 ('the Alcmaeonids fortified Leipsydrium on Mt. Parnes and after being joined there by some sympathizers from the city were forced to capitulate by the tyrants, a disaster afterwards commemorated in one of the scolia "Alas" etc.'), *E.M.* 361. 31, Apostol. 7. 70, Ars. 239, Eust. 461. 26, Suid. *s.* ἐπὶ Λειψ. μάχῃ, Hesych. Λειψ.

## 22

*Ὅστις ἄνδρα φίλον μὴ προδίδωσιν, μεγάλαν ἔχει*
*τιμὰν ἔν τε βροτοῖς ἔν τε θεοῖσιν κατ' ἐμὸν νόον.*

## 23 ΥΒΡΙΟΥ

*σκόλιον δέ φασί τινες καὶ τὸ ὑπὸ Ὑβρίου τοῦ Κρητὸς ποιηθέν. ἔχει δ' οὕτως·*

*Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος*
*καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός·*
*τούτῳ γὰρ ἀρῶ, τούτῳ θερίζω,*
*τούτῳ πατέω τὸν ἁδὺν οἶνον ἀπ' ἀμπέλω,*
*τούτῳ δέσποτα μνοΐας κέκλημαι.*[1]

*τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος*[2]
*καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός,*
*πάντες γονὺ πεπτηῶτες* <*ἀμφὶ*
*ἀμὸν*> *κυνέοντι δεσπόταν* <*ἐμὲ δεσποτᾶν*>[3]
*καὶ μέγαν βασιλῆα φωνέοντι.*[4]

## 24 ΠΥΘΕΡΜΟΥ

Ath. 14. 625 c [*π. μουσικῆς*]· *φασὶ δὲ Πύθερμον τὸν Τήϊον ἐν τῷ γένει τῆς ἁρμονίας τούτῳ ποιῆσαι σκολιὰ*[5] *μέλη, καὶ διὰ τὸ εἶναι τὸν ποιητὴν Ἰωνικὸν Ἰαστὶ κληθῆναι τὴν ἁρμονίαν. οὗτός ἐστι Πύθερμος οὗ μνημονεύει Ἀνάνιος ἢ Ἱππῶναξ ἐν τοῖς Ἰάμβοις* ⟨. . . *καὶ*⟩[6] *ἐν ἄλλῳ οὕτως· 'Χρυσὸν λέγει Πύθερμος ὡς οὐδὲν τἆλλα.' λέγει δὲ οὕτως ὁ Πύθερμος·*

*Οὐδὲν ἦν ἄρα τἆλλα πλὴν ὁ χρυσός.*[7]

[1] *E*, cf. Callim. ap. Sch. Par. ad Ap. Rh. 2. 866 *ἀντὶ γὰρ ἐκλήθης Ἵβρασε Παρθενίου*: mss *δεσπότας μνοιας κ.* [2] *τολμῶντ'* Herm. (better *τολμᾶντ'*?): mss *-τες* [3] suppl. *B*–Hil.–Crus. [4] so Eust., paraphrasing *καὶ προφωνοῦσι μέγαν β.*: others *φωνέοντες* [5] Cas: mss *σκαιά* [6] Kaib. [7] *ὁ* only in Suid.

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[1] cf. Eust. 1574. 7 [2] possibly to be identified with

22

The man who betrays not his friend hath great honour methinks both of men and of Gods.

23[1] Hybrias

Some authorities would reckon as a scolion the Song of Hybrias the Cretan,[2] which runs as follows:

My wealth's a burly spear and brand
And a right good shield of hides untanned
Which on my arm I buckle.
With these I plough, I reap, I sow,
With these I make the sweet vintage flow
And all around me truckle.

But your wights that take no pride to wield
A massy spear and well-made shield,
Nor joy to draw the sword;
Oh, I bring those heartless, hapless drones
Down in a trice on their marrow-bones
To call me king and lord.[3]

24 Pythermus[4]

Heracleides of Pontus *On Music* (in Athenaeus *Doctors at Dinner*): It is said that drinking-songs were written in the Ionian mode by Pythermus of Teos, and that the mode was called Ionian because he came from Ionia. This is the Pythermus mentioned by Ananius or Hipponax in the *Iambics* thus . . .[5] and again: 'Pythermus says that compared with gold all else is nothing'; and his actual words are

All but gold is nothing after all.

the Ibrius mentioned by Hesych. *s.* ἰβικτήρ as composer of a march-song (Wil.) [3] Thomas Campbell; the date of the poem may be as early as the 7th cent. B.C. [4] cf. Diogen. *Paroem. Gr.* i. 285 οὐδὲν ἦν τἄλλα πάντα πλὴν χρυσός, Plut. *Prov.* i. 96, Suid. οὐδὲν ἦν παρὰ τἄλλα πλὴν ὁ χρυσός [5] a quotation has probably been lost

οὐκοῦν καὶ κατὰ τοῦτον τὸν λόγον πιθανόν ἐστι τὸν Πύθερμον ἐκεῖθεν ὄντα ποιήσασθαι τὴν ἀγωγὴν τῶν μελῶν ἁρμόττουσαν τοῖς ἤθεσι τῶν Ἰώνων.

Sch. Diog. *Paroem. Gr.* 1. 285 Leutsch αὕτη ἀρχή ἐστι σκολίου. ἀνατιθεῖσι δὲ αὐτὸ Πυθέρμῳ.[1]

## 25

Ar. *Vesp.* 1241 [Ἀδμήτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει]·

Οὐκ ἔστιν ἀλωπεκίζειν
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.

## 26 Κλειταγόρας

Ibid. 1245 [μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται, | ἀνὴρ σοφὸς καὶ μουσικός· κᾆτ' ᾄσεται·]

Χρήματα καὶ βίαν Κλειταγόρᾳ τε κἀμοὶ μετὰ Θετταλῶν.

Schol. *ad loc.* Κλειταγόρας μέλος λέγουσι τὸ εἰς αὐτὴν Κλειταγόραν, ἥτις ἐγένετο ποιήτρια, Θεττάλη τις γυνή . . . ἐκ σκολίου τινός ἐστιν· Ἀθηναίοις δὲ Θετταλοὶ συνεμάχησαν ἐν τῷ πρὸς τοὺς τυράννους πολέμῳ.

## 27

Ath. 11. 783 e, vol. 3 p. 22 K [π. ἀμύστιδος]· ἔπινον δὲ τὴν ἄμυστιν μετὰ μέλους, μεμετρημένου πρὸς ὠκύτητα χρόνου. ὡς Ἀμειψιάς· ' Αὔλει μοι μέλος· | τὺ δ' ᾆδε πρὸς τήνδ' ἐκπίομαι δ' ἐγὼ τέως. | *B.* αὔλει σὺ καὶ ⟨σὺ⟩ τὴν ἄμυστιν λάμβανε.'

Οὐ χρὴ πόλλ' ἔχειν θνητὸν ἄνθρωπον, ἀλλ' ἐρᾶν[2]
καὶ κατεσθίειν—σὺ δὲ καρτ' ἀφειδής.[3]

[1] mss Πυθέρμωνι [2] metre halts: Mein. θνητὸν ἀνδρ' κτλ: perh. θνητὸν ὄντ' [3] Mein: mss σὺ δὲ κάρτα φείδῃ: the original was perh. πίνειν δ' ἀμυστί or the like

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[1] Scholiast: 'ὡς κόλακα διαβάλλει αὐτόν, he trounces him for flattery'; not certainly a scolion [2] cf. Cratin. 236 K ('to sing the Cleitagora when he plays the Admetus'), Ar.

This seems to show that Pythermus suited his musical system to the character of the Ionians because he came from that part of Greece.

Scholiast *on the passage*: This is the beginning of a drinking-song or 'catch' which is ascribed to Pythermus.

25

Aristophanes *Wasps* [to cap 'Learn the tale of Admetus, my friend, and seek acquaintance of the good'].

You cannot play the fox and be friends with both.[1]

26 Cleitagora[2]

The Same ['next, Aeschines son of Sellus will receive the myrtle, the clever man and true musician, and forthwith will sing'—]

Money and force to Cleitagora and me with the Thessalians . .

Scholiast *on the passage*: The song to (*or* on) Cleitagora is called the song *of* Cleitagora, who was a poetess of Thessaly . . . It is from a scolion. The Thessalians fought on the side of the Athenians in the war against the tyrants.

27

Athenaeus *Doctors at Dinner* [on the *amystis* or 'bumper']: They drank this to music, counting the time it took. Compare Ameipsias: 'Play me a tune, flute-girl, and sing to her music, you, while I drink it up. *B. You* play, and *you* take the bumper' (*sings*)

Much is not for mortal man;
Just love and meat—*but you're too greedy.*[3]

*fr*. 261 K, Sch. Ar. *Lys.* 1237 ('a Laconian poetess'), Apollon. ap. Sch. Ar. *Vesp.* 1245, Hesych. Κλειταγόρα, and see above pp. 556–8 [3] these last words are prob. substituted by the poet for *e.g.* 'and a pull at the can'

## 28

Hesych.

### Βορέας

σκόλιόν τι οὕτως ἀρχόμενον[1] ἔλεγον.

## Β′

# ΣΚΟΛΙΑ ΕΠΤΑ ΣΟΦΩΝ

## 29 Θάλεω

Diog. Laert. 1. 34 τὰ δὲ γεγραμμένα ὑπ' αὐτοῦ φησὶ Λόβων ὁ 'Αργεῖος εἰς ἔπη τείνειν διακόσια . . τῶν δὲ ᾀδομένων αὐτοῦ εἶναι τάδε·

Οὔ τι τὰ πολλὰ ἔπη φρονίμην ἀπεφήνατο δόξαν·
ἕν τι μάτευε σοφόν
ἓν <τέ>[2] τι κεδνὸν αἱροῦ,
λύσεις γὰρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντο-
λόγους.

## 30 Σόλωνος

Ibid. 1. 61 τῶν δὲ ᾀδομένων αὐτοῦ ἐστὶ τάδε·

Πεφυλαγμένος ἄνδρα ἕκαστον ὅρα
μὴ κρυπτὸν ἔγχος ἔχων κραδίᾳ
φαιδρῷ <σε>[3] προσενέπῃ προσώπῳ
γλῶσσα δέ οἱ διχόμυθος ἐκ μελαίνας φρενὸς
γεγωνῇ.

## 31 Χείλωνος

Ibid. 1. 71 τῶν δὲ ᾀδομένων αὐτοῦ μάλιστα εὐδοκίμησεν ἐκεῖνο·

[1] Mein: mss ᾀδόμενον [2] *E* [3] *B*

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[1] all these are thought to have been derived by Diogenes from Lobon of Argos who prob. lived in 3rd cent. B.C.;

### 28

Hesychius *Glossary*:

Boreas

There was a scolion beginning thus.

## Book II

## SCOLIA OF THE SEVEN WISE MEN[1]

### 29 Thales

Diogenes Laertius *Lives of the Philosophers*: According to Lobon of Argos his writings extended to two hundred lines . . . The same writer gives the following as one of his pieces which are sung:[2]

A multitude of words is no token of a wise judgment; pursue one thing that is wise even as you choose one thing that is dear, or you will loose the never-silent tongue of the babbler.

### 30 Solon

The Same: Of his pieces sung[2] this is one:

Against every man be thou on thy guard, lest in his heart he hold a secret sword though he accost thee with a smiling face, lest his tongue speak all double-worded[3] from a heart that is black.

### 31 Cheilon

The Same: Of his pieces sung[2] this is the most famous:

none is likely to be genuine nor is the title *scolia* certain, but all may be as old as the 5th cent.

[2] *or* recited [3] *i.e.* ambiguous

Ἐν λιθίναις ἀκόναις ὁ χρυσὸς ἐξετάζεται
διδοὺς βάσανον φανέραν. ἐν δὲ χρόνῳ[1]
ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἔλεγχον.

## 32 Πιττάκου

Diog. Laert. 1. 78 τῶν δὲ ᾀδομένων αὐτοῦ μάλιστα εὐδοκίμησε τάδε·

Ἔχοντα χρὴ τόξα καὶ ἰοδόκον φαρέτραν
στείχειν ποτὶ[2] φῶτα κακόν·
πιστὸν γὰρ οὐδὲν γλῶσσα διὰ στόματος
λαλεῖ διχόμυθον ἔχουσι[3] καρδίᾳ νόημα.

## 33 Βίαντος

Ibid. 1. 85 τῶν δὲ ᾀδομένων αὐτοῦ εὐδοκίμησε τάδε·

Ἀστοῖσιν ἄρεσκε πᾶσιν ἐν πόλει ᾇ κε μένῃς·[4]
πλείσταν γὰρ ἔχει χάριν· αὐθάδης δὲ τρόπος
πολλάκι <δὴ>[5] βλαβερὰν ἐξέλαμψεν ἄταν.

## 34 Κλεοβούλου

Ibid. 1. 91 τῶν δὲ ᾀδομένων εὐδοκίμησεν αὐτοῦ τάδε·

Ἀμουσία τὸ πλέον μέρος ἐν βροτοῖσιν
λόγων τε πλῆθος· ἀλλ' ὁ καιρὸς ἀρκέσει.
φρόνει τι κεδνόν· μὴ μάταιος ἁ χάρις γενέσθω.

[1] Headl: mss χρυσῷ [2] Ed. Frob. ἐπί, perh. rightly [3] B: mss ἔχουσα: Cob. διχόθυμον [4] mss αἴ κε μ. [5] C. F. Hermann

Gold that is tried gives clear proof by whetstones of rock; the mind of a man is brought to the test of good or ill by lapse of time.

### 32 Pittacus

Diogenes Laertius: Of his pieces sung[1] the following is the most famous:

You need to go 'gainst an evil man with a bow and a quiver of arrows; for of such as have a double-worded thought in their heart the tongue blabbeth only lies.

### 33 Bias

The Same: The following is famous among his pieces that are sung:[1]

Seek to please every citizen in the place where you abide; for that hath in it the greatest favour; whereas presumptuous ways do often kindle noxious calamity.

### 34 Cleobulus[2]

The Same: Of his pieces that are sung[1] the following is famous:

The more part among men is all rudeness and verbiage, whereas the due measure will suffice; let thy intent be good; suffer thou not grace and beauty to be in vain.

[1] *or* recited [2] cf. Suid. Κλεόβουλος

## Γʹ

## ΑΛΛΑ[1]

### 35 Εὐφωρατίς[2]

*Berl. Klassikertexte* 5.2.56

Ἐγκέρασον Χαρίτων κρατῆρ᾽ ἐπι-
στεφέα κρ[ύφιον] τε πρόπινε λόγον.
σήμαιν᾽ ὅτι παρθενικῶν[3]
ἀπείροσι πλέξομεν ὕμνοις
τὰν δορὸς ἤματι[4] κειραμέναν
Τροίαν κατὰ[5] τὸν παρὰ ναυσὶν ἀει-
μνάστοις ἁλόντα νυκτιβάταν σκοπόν.

### 36 Μνημοσύνη[6]

Ibid.

Ὦ Μουσ<ᾶν> ἀγανόμματε μᾶτερ,
συνεπίσπεο σῶν τέκνων [ἁγν]ῷ [γόν]ῳ.
ἄρτι βρύουσαν ἀοιδὰν[7]
πρωτοπαγεῖ σοφίᾳ
διαποικίλον ἐκφέρομεν.
[νῆά τ]οι τέγξαν Ἀχελῴου δρόσ[οι·]
[παῦε] παραπροϊών,[8] ὑφίει πόδα
λῦ᾽ ἑανοῦ πτέρυγας, τάχος ἵεσο
λεπτολίθων [ἐπ᾽ ἀγᾶ]ν.[9]
εὖ·[10] καθόρα πέλαγος· παρὰ γᾶν
ἔκφευγε Νότου χαλεπὰν
φοβερὰν [διαπο]ντοπλανῆ μανίαν.

[1] restored by Wil. Schub. Crus. [2] or -τώ (tit. in marg.) [3] Powell *Col. Alex.* p. 191, which see for details: P παρθενων [4] Pow: P δορισωματι [5] P και[τ]ον [6] tit. in marg. [7] P αωιδαν [8] Wil. πέρα προϊών [9] Pow. ὄχω]ν [10] P ευ:

## Book III

## OTHERS[1]

### 35 The Goddess of Spies[2]

From a Papyrus of the 3rd Cent. B.C.:

Fill the bowl of the Graces brimming, and drink a health in a covert saying. Proclaim that with countless praises of maidens we will garland the Troy that was ravaged by the throwing of a spear at a prowling spy who was taken beside the immemorable ships.[3]

### 36 Mnemosynè (Memory)

From the Same:

O mild-eyed Mother of the Muses, follow thou a pure offspring of thy children. Freshly blooming is the song we bring, made motley with new-fashioned skill. [The ship] is wet with the dews of Acheloüs.[4] Pass thou no further by the shore, man, let go the sheet, slacken thy linen wings, make haste to the smooth-pebbled beach. 'Tis well. Look at the sea; escape ashore from the sore and awful frenzy of the ocean-ranging Southwind.

See also Ar. *Vesp.* 1232 (above, p. 554), Mein. *Com. Fr.* Anon. 305.

[1] these poems from a fragmentary papyrus song-book may belong to rather too late an age to be properly included here
[2] the Greek apparently means 'She that makes detection easy'
[3] Dolon, *Il.* 10. 300 ff.: the song is of the nature of a riddle
[4] prob. rain

*βροτοῖς ἥδιστον ἀείδειν*

Musaeus

# AN ACCOUNT OF GREEK LYRIC POETRY

On the third day of the Apaturia, known as Children's Day, when Athenian fathers brought the infants born within the year to be enrolled in the clan, it was the custom, according to Plato, for the schoolchildren to compete for prizes in the singing and recitation of passages from the poets. The young Cretans, according to Ephorus, were taught to sing the songs prescribed by law, including, no doubt, the War-Song of Hybrias. At Sparta the survival of the Spartan war-poems of Tyrtaeus may be due merely to their use as exhortations to battle, but the traditional kinship of the Cretan and Laconian codes suggests that they were also taught to the boys. The Arcadians, in Polybius' time, taught the children first to sing the Hymns and Paeans celebrating the Gods and heroes of their city, and as they grew older the Nomes of Philoxenus and Timotheus. At Chios an inscription of the 2nd Century B.C. mentions among school-subjects reading, recitation, and lyre-playing. We learn much the same of Teos from an inscription of the 3rd Century.[1] Take it as a whole, Greek education, so neglectful, as it seems to us, of languages, was far from neglectful of language, and taught it in an excellent way, by imitation, *vivâ voce*, of good models. The children of the Athenians, at any rate, grew up able to appreciate the masterpieces of literature, witness the mere size of the Dionysiac Theatre. And not only this. Even as children the young Greeks took part from time immemorial in festal song and dance, and every Athenian tribe as constituted by Cleisthenes produced large choruses of unprofessional singers, men and boys, at the annual festivals of Dionysus. When the young Athenian, and we may believe the same of other Greeks, took his place as a man in the

[1] the Athenian schoolmaster's library would include such anthologies as the *Attic Scolia* and 'Theognis'

symposia, he did not find the literary part of his education become a thing of the past, put away with his childish clothes and his long curls; but when the wine and dessert came on he would take his turn in singing or reciting poetry, and his choice was not always the latest thing from the θαύματα—such as Theophrastus' Late-Learner sits out several performances to get by heart—but often what he had learnt at school, a ῥῆσις from Euripides or a song to his own accompaniment from Alcaeus or Anacreon.

This love of music and poetry doubtless goes back to the dim time when the two arts were one. Plato above, like the inscriptions, calls the children's performance ῥαψῳδία, and says that they 'sang' Solon's elegies. These terms are survivals from that time. HOMER makes Achilles sing to the lyre the 'renowns of men,' which, with songs like the professional minstrel's *Lay of the Wooden Horse* and *The Love of Ares and Aphrodite*, seem to have been the material out of which the two great Epics were 'stitched.' But besides music, early poetry had another constituent, the dance. For just as voice and gesture are differentiations, we may believe, from a single activity, the communication of ideas, so song, poetry, and dancing, as we know them, are differentiations from the song-dance which primitive peoples still regard as a single whole. Although neither the civilisation described by Homer nor—so far as we can distinguish it from the other—that of the time in which he lived, can be called primitive in the anthropologist's sense, the *Iliad* contains survivals from this stage of development.

It is clear for instance that μολπή and μέλπεσθαι sometimes mean much more than song and singing. Hector says, boasting (7. 241): 'I know how to charge into the mellay of swift chariots, and how to do song-dance (μέλπεσθαι) to furious Ares in close battle.' In three places of the *Iliad* we find the phrase κυνῶν μέλπηθρα γενέσθαι 'become a song-dance of dogs,' that is their sport. In both these instances it is the dance rather

than the song that makes the metaphor applicable. In the *Odyssey* (8. 266), Demodocus' song of the *Love of Ares and Aphrodite* is accompanied or at any rate preluded by a dance of young men.

And song was originally cult-song. Traces of this, too, survive in Homer. Phemius calls himself a minstrel who sings both to Gods and men, that is both Hymns and Lays, κλέα ἀνδρῶν. Homer often calls the minstrels θεῖοι, 'divine.' Their function appears to have been twofold. They were professional story-singers, and they led the dance. Just as the banquet was in origin part of the sacrifice, so what may be called the 'entertainment' side of the minstrel's activity was once part of the religious side. Similarly the cult song-dance at a wedding or a funeral cannot be dissociated historically from the dance or song-dance which in Homer appears generally to have become a mere entertainment. The dance depicted on the *Shield of Achilles* is thus described (*Il.* 18. 590):

'Also did the glorious Lame God devise therein a dancing-place (χορός) like that which Daedalus made for the fair-tressed Ariadne in wide Cnosus. There youths did dance and maidens of costly wooing, their hands upon one another's wrists. Of fine linen was the maidens' raiment, and the youths wore well-woven doublets glistening with the oil. Fair wreaths had the maids, and the young men daggers of gold that hung from silver belts. And now ran they around with deft feet exceeding lightly, as when a potter, sitting at the wheel which fits between his hands, makes trial to see if it run; now again ran they in lines to meet each other. Around the lovely dancing-place stood a great crowd rejoicing, and among them a divine minstrel made music on his lyre,[1] and leading the μολπή in the midst two tumblers whirled.'

These tumblers seem to be a sort of professional dancers who lead the rest. As in the Hyporcheme of later times, their dancing was probably more

[1] the minstrel, omitted in the MSS, is not certainly to be supplied, as he was by Wolf, from the parallel passage of the *Odyssey* (4. 17)

pronouncedly mimetic than that of the chorus proper. It is clear that here, as sometimes in Attic drama, the main body of the dancers is divided into two parts.

The Wedding Song-dance in Homer is rather more clearly a religious act (*Il.* 18. 490):

'And therein wrought he two fair cities of mortal men. In the one were espousals and marriage-feasts, and beneath blaze of torches they led the brides from their chambers through the city, and loud rose the bridal song (ὑμέναιος). The young men whirled in the dance, and high among them did sound the flute and the lyre; and all the women marvelled at it, standing each at her door.'

The Funeral Song (24. 718), like some of the songs of entertainment, seems already to have lost the dance. Perhaps it is merely taken for granted:

'And when they had brought Hector's body to the famous house, they laid him on a fretted bed, and set beside him the minstrels who lead the dirge, and these did wail a mournful song, and the women moaned in answer.'

Then in turn Andromache, Hecuba, and Helen make what is called a γόος or address to the dead, and after each γόος the women moan again. Here is something of the nature of an Amoebeic Dirge between the principals, with a chorus of wails from the rest. Perhaps the dance-element was supplied by the elaborate mourning gestures of the wailing women.[1] However that may be, the dance is clearly a part of the *Dirge for Linus* which is performed in the vintage-scene of the *Shield* (18. 572):

'And maidens and striplings with childish glee bare the honey-sweet fruit in platted baskets; and in the midst of them a boy made delightful music with a clear-toned lyre and sang to it the fair Linus-Song (*or* sang of the fair Linus)[2] in a piping voice, while the rest, beating in time, followed his dancing (μολπῇ) and his singing, leaping lightly with their feet.'

Such a cult-dirge would retain ancient features longer

[1] as on the Dipylon Vases; see below p. 623 [2] or, comparing *Od.* 21. 411 'sang beautifully the Linus-Song (*or* Linus)'

than the dirge for an actual burial. If it be true that children's games are often rituals that have degenerated, it is significant that we find mention of μολπή, song-dance, when Nausicaa plays ball with her maidens (*Od.* 6. 100). When Alcinous gives a display by the two champion ball-throwers, it is a dance:

'and the other youths stood by the lists and beat time (*or* shouted in time), and a great din uprose.'[1]

In connexion with this early song and dance we have had more than one mention of beating time to, or keeping in time with, the performer. This brings us to the question of THE NATURE OF GREEK METRE.

It is usual nowadays to maintain that it went entirely by length of syllable; there was no 'ictus.' This, it is true, tallies with what we know of the natural accentuation—pitch, not stress—of the language in classical times; and if the history of early Greek music could be confined to the flute, the theory would, on the face of it, be reasonable enough. But all the early bards are lyre-players, and for a good reason; the lyre-player, unlike the flute-player, can sing to his own accompaniment. Moreover 'percussive' sound like that of the lyre was probably found a better accompaniment to the dance than the 'sustained' sound of the flute.[2] There is no instance in Homer of dance or song accompanied merely by a flute. Now it is well known that languages change the nature of their accentuation, at one period stress (or varied loudness) predominates, at another pitch (or varied note); and Latin, a stress-language, successfully adopted Greek metre. It seems therefore more likely that the Greek metre of classical times did involve a very appreciable ictus; and this (though of course it came to run counter to the natural pitch-accent of the word, and, as in Polish folk-music and in English blank verse, could be shifted on occasion from its 'proper' place)[3] may well have been a survival from the time when Greek or

[1] *Od.* 8. 370 [2] the recourse of organists to grace-notes and *staccato*-playing when leading 'congregational' singing, like that of the Greek fluteplayer to the κρούπεζα or foot-clapper when training a chorus, shows that they feel the metrical shortcomings of their instrument [3] as perhaps in the substitution of ⏑– for –⏑ (Anaclasis); *e.g.* in Sappho 86 cf. ll. 7 and 16

pre-Greek had more of the nature of a stress-language—whether or no this time was identical with the very early period which produced the 'weak' forms of 'roots' exemplified by δί-φρ-ος beside φέρ-ω.

That the Hexameter, or the elements out of which it grew, was originally a stress-metre, is perhaps suggested by its never admitting resolution of one long syllable into two short, and by such Homeric scansions as ἀνδροτῆτα and φῑλη. It is significant that Aeolic verse, which, as we shall see, shows elements of greater antiquity than the Hexameter, is equally unfavourable to resolution; admits ictus-lengthening—if such it be—of certain consonants; and, as might be expected in the early stages of a language which preferred σοφώτερος to σοφότερος, eschews the succession of three short syllables. The strange contentment of classical Attic with such a form as στενότερος (due to the word's having been originally στενFός) shows a change in the feeling of its speakers[1] which, whether actually contemporaneous with it or not, can hardly be dissociated from the spread of resolved feet from Iambic-Trochaic into Melic metres.[2]

If Greek metre *was* originally a stress-metre, it does not perhaps necessarily follow that it involved 'equidistant stress,' that is, that it was divisible into equal 'bars'; but, other considerations apart, Homer's mentions of beating time assuredly point this way for the folk-music, and the use of the κρούπεζα[3] for the later art-music. Eventually no doubt, just as it became admissible to shift the ictus, the equidistance could be broken on occasion and even frequently, as it is in the Elizabethan madrigals,[4] but, as in our blank verse, the underlying sense of it must always, one would think, have been there. Despite the half-parallel of our own plain-song, it is hard to believe that the Greek poet-musicians of the 6th and 5th Centuries, whom Aristoxenus speaks of as φιλόρρυθμοι in contrast with the φιλομελεῖς of his own day, should have habitually taught a chorus of fifty non-

[1] the later working of the change appears in the fact established by de Groot that Demosthenes avoids groups (*a*) of more than two 'shorts' and also (*b*) of more than two 'longs,' whereas Plutarch and Philo avoid (*b*) but not (*a*) [2] Alcman uses resolution in his Partheneion, but only in trochaic lines [3] p. 587, n. 1 [4] *e.g.* by inserting a bar or bars of 3 among bars of 2 without compensating by a change of *tempo*

professional Athenians to sing and dance an unpunctuated, or unevenly punctuated, succession of 'longs' and 'shorts,' in which the grouping could make little or no appeal to the lay ear. Another perhaps illuminating consideration is, that the arrangement of Anapaests and Iambi (or Trochees) in two-foot 'metra' would seem to indicate 4-time rather than 2-time in the one case, and 6-time rather than 3-time in the other, and this grouping surely implies a secondary ictus, as in our 6/8-time, half-way through the 'metron' or bar. If there was or had been no ictus at all, why the contrast in nomenclature with the Hexameter, where foot and metron are identical? For us this question of the nature of Greek metre has some real importance. For with a very few exceptions, and those either late or fragmentary, we have lost all the music of Greek lyric; and if we are to accept the view that there was no ictus, let alone no equidistant ictus, we, whose own poetry goes by stress, a stress that in feeling if not in fact *is* equidistant, must in the nature of things lose much of the rhythm as well. And yet the *φιλόρρυθμος* reader of, say, an ode of Pindar, gets an aesthetic pleasure from the rhythm; and making all allowance for undoubted difference of metrical association between the Greeks and ourselves,[1] this effect often seems to suit the sense so admirably that it is hard to believe it a mere phantom.[2]

The nature of Greek dancing is mostly beyond our present scope; but certain considerations may throw some light on the early history of Greek metre. The use of the word 'foot' in a metrical sense proves that, of the bodily gestures of which ancient dancing consisted, the most important was the movement of the feet, doubtless because the feet strike the ground and so produce sound. Its invariable use for a group of two or more syllables and not for one syllable suggests that the step and the syllable ceased to correspond at a very early stage. This stage seems to have been reached earlier in the Dactylic and Anapaestic than in the other metres, and earlier in

[1] for instance, despite the well-meant attempts of modern composers of music for Greek plays, nothing can make a choriambic metre solemn to the ear of Englishmen, whose ancestors disliked it so much that they inverted the adjective as in 'the house beautiful,' 'the lady bountiful,' and preferred 'wife's mother' to 'mother-in-law' [2] a good instance is the speech of Jason, Pind. *P.* 4. 148 ff.

the Iambic and Trochaic than in the Melic. The use of Anapaestic rhythms for marching suggests that there were two and not three steps to the Anapaest; and the Prosodiac for instance (⏓—⏑⏑—⏑⏑—), clearly involved an unsung step or musical rest of a whole foot between each pair of lines. Yet that the foot once corresponded with the syllable and not with two or more syllables, is made probable both by the word itself and by the ultimate identity of poetry and dance, considered with the particularly slow development of 'resolution' in Melic verse, which, otherwise so much more open to innovation than the other forms, preserved its connexion with the dance far longer and shows other signs of a greater antiquity.

When Greece emerges from the Dark Age which followed the Age of the Heroes described by Homer, this dimly-seen and hardly-to-be-measured time of changes territorial, economic, political, we find the Hexameter still the art-metre *par excellence*, but it has widened its scope. The Trojan CYCLE,[1] some of them of the school of Homer in Chios, but drawing sometimes on material other than his, have begun their work of filling the gaps in the Tale of Troy; and we have traces also of a Theban Cycle concerned with the two expeditions against Thebes, and of other Epic poetry such as the *Titanomachy*. These poets mostly are the conservatives—the old conventional metre and the old aristocratic themes. The kings were mostly perhaps still kings, and doubtless liked to have bards singing at their table of the deeds of their heroic ancestors. We hear of a king Agamemnon of Aeolian Cymè, whose daughter was married to Midas king of Phrygia.[2] The name and the marriage are both significant. Now this Cymè not only plays a part in the traditions surrounding the name of Homer, but was the city whence HESIOD's father emigrated to Boeotia; and in Hesiod, kings, by which are probably meant nobles, are oppressors

[1] this name for a select body of poetry should be compared with the κοινὴ περίοδος of Pindar's works (*Arg.* p. 6 Dr.); it more probably originated among the schoolmasters than among the professors [2] the Dynasty of kings known to the Greeks by this name came to an end in 705

of the people. Homer glorifies war and kingship like the court-poets before him. By Hesiod's time the force of the royal tradition has weakened. The poet now detests war, and his audience—and with it his subject-matter—has widened. Hesiod is a popular poet who uses the old metre for new subjects. He writes more for the gatherings at the forge and less for the feasts in the baronial hall. Epic poetry, long become a mere entertainment, takes new life as a means of instruction. The poet resumes his ancient rôle of prophet. For our present purpose the greatest thing about Hesiod is that he speaks not only of the real present instead of an ideal past, but of himself. This, as far as we can tell, was new. But we must remember his Aeolic ancestry. The personal note which rings so clear in the poems of Sappho and Alcaeus may well have been struck in Aeolis, as we shall see, before their day.

The same period produced the earliest of the HOMERIC HYMNS. The Heroic Lay which was the material of Homer's Epics seems once to have been the secular, the purely narrative, portion of a sacrificial song of which the Hymn, part invocation, part theogony, part prayer, was the sacred or ritual portion.

The extant Hymns have a way of referring to a 'praise of men' to follow, and Thucydides calls the *Hymn to Apollo* a proem or prelude.[1] Now early ritual song, for instance Olen's Delian Hymn and the hymn performed by the Gods at the beginning of the *Hymn to the Pythian Apollo*, was danced, as primitive poetry generally if not always is; yet the Hymn proper of the Greek classical times was not.[2] It is possible that it was the use of the narrative part as a mere story-telling which reacted at an early period on the ritual part, and caused it ultimately to drop the dance. The process of division was doubtless slow, occasional long before it was usual; and even after it had come about, the dance seems sometimes to have been thought proper for the Hymn. Of the three

[1] see also on Arion, vol. i, p. 138; and on the Nome below, p. 674 [2] the testimony of Proclus, *Chr.* 244. 12, to judge by the context, is to be preferred to that of Athenaeus, 15. 631 d

songs of Demodocus (*Od.* 8. 73, 266, 499), though all are apparently mere entertainment, the second, which alone is concerned with the doings of the Gods, alone is accompanied by a dance. This theory is supported by the use of ὕμνος by Homer in *Odyssey* 8. 429 for what is apparently a purely secular song—a survival perhaps from the days when all formal song was ritual, and the partition of the Hymn had not yet taken place.

It is remarkable too that in the earliest or Mythological Period, the Dark Age, to which we must now turn back, the period of Orpheus, Thamyris, and Amphion, we hear little if anything of any poetical form but the Hymn. Yet to judge from references in Homer, analogies from other peoples, and the usages of the Greeks in later times, there no doubt existed side by side with them Wedding-Songs and Laments, for instance, and Occupation-Songs of spinners, weavers, grinders, rowers, and the like. How far all these should be classed as cult-songs it is difficult to say, and if not, where to draw the line. Go back far enough, and in a sense every human act *is* cult. The point here is that the Hymn seems at this very early time to have taken the first, perhaps the only, place in what we should now call professional circles. Why, is fairly clear. It was the subject of religious competition. And naturally, for these contests, so marked a feature of Greek life at all periods, were performed in honour of a God or hero, and for such a contest in music the hymn of praise or incantation—once of the ghost—is the obvious subject. The fact that Olen's Delian Hymn to Eileithyia (p. 594, below) was choral and the Homeric Hymns monodic, need not trouble us.

If we may trust Pausanias' account of the earliest competitions at Delphi—and his account almost certainly represents the local tradition if not the local records—the early Hymns were sometimes, at any rate, sung and played by a single person. The truth is, the clear-cut line between choral and monodic song (or song-dance) was drawn comparatively late. Homer's minstrels already

do their dancing by proxy; Hesiod's Apollo, like Archilochus, still leads the dance as he sings and plays. That the early Hymn proper, that is the more strictly ritual part of the Heroic Lay, was, like the Hymn to the Muses which begins the *Works and Days* and some of the extant *Homeric Hymns*, quite short, is perhaps indicated by Pausanias' remark on the shortness of the only genuine Hymns of Orpheus. Before the partition (which would be aided by the fact that certain narratives would be more acceptable than others to any particular audience of the wandering bard, while the same 'hymn' would be just as welcome to the descendants of one hero as to those of another) the ritual part would tend to shrink, like the choral element in the Attic Drama. Once the partition was complete, the Hymn itself would tend to become partly secularised and lengthen out into narrative, such as we find in the longer *Homeric Hymns* and Alcaeus' *Hymn to Apollo.*

Among the early bards we hear of Anthes of Anthedon in Boeotia, who composed hymns, Pierus of Pieria who composed 'the poems about the Muses,' the Delphian Philammon who described in lyric poems (*or* in music) the births of Leto and Artemis and Apollo, and first established choruses at the Delphian temple. These may not all be facts, but it is at least clear that Central Greece kept its light burning throughout the Dark Age. The immemorial use of the Hexameter, though not invariable, in the Delphic oracles, betokens the high antiquity of the staff of poets which Strabo tells us was attached to the temple for this purpose. With such literature the didactic element in Hesiod doubtless has some kinship.[1] Even in Hesiod's day there seems to have been something of the nature of poetry-schools or guilds of poets in Boeotia. The cult of the Muses there, the existence of the Homeridae in Chios, the parallel of the Asclepiadae in Cos, and the way in which the Greeks took it for granted, as for instance in Plato's *Protagoras*, that arts and crafts passed from father to son, seem to point here

[1] cf. also his use of descriptive animal names, *e.g.* φερέοικος, A. B. Cook, *C.R.* 8. 381 ff.

to something more than a mere casual association of master and pupil. It may well be that Hesiod, that is the author of the *Works and Days*, attended a long-established school of *ῥαψῳδία*, to which his pupils or pupils' pupils, the authors of the other Hesiodic poems, also belonged. The strong Aeolic element in the Boeotian dialect and the discovery of 7th-Century Ionic inscriptions in Thebes, no less than the later history of Boeotian poetry, speaks for the political and cultural survival in Boeotia of a mixed pre-Dorian element, doubtless at first oppressed but not, as in most of the Peloponnese and in Thessaly, permanently enslaved, by the Dorian invaders.

Cultural survivals of the days before the Great Migrations are to be found elsewhere in Greece, notably in Sicyon, which preserved to the time of Heracleides of Pontus (340 B.C.) its register of the priestesses of Argos and the poets and musicians,[1] and where the existence of a fourth tribe representing the pre-Dorian element has doubtless a causal connexion with its claim to the first Greek painters and sculptors and the first appearance there of Tragic Choruses. At Athens, where there had been no break with the past, the Lycomids, hereditary priests of Demeter, preserved the only works of Orpheus, Pamphos, and Musaeus which Pausanias accepts as genuine. These were Hymns sung at the Eleusinian Festival, some of them Hymns to Love. A fragment of Pamphos is worth quoting as one of the very few surviving pieces of pre-Homeric literature: 'Pamphos,' says Pausanias (7. 21), 'who composed for the Athenians their most ancient hymns, says that Poseidon is "Giver of horses and of ships with spread sails"

*ἵππων τε δοτῆρα νεῶν τ' ἰθυκρηδέμνων.*'

At Delos we hear from Herodotus and others of Olen 'the Lycian.' Pausanias speaks, as though they were extant, of his *Hymn to Achaeia*, a Hyperborean maiden who came to Delos, his *Hymn to Hera*, and his *Hymn to Eileithyia*. From the last he quotes (8. 21) what is perhaps our earliest piece of Greek literature; for he places Olen before Pamphos and Orpheus: 'The Lycian Olen

[1] probably their victories in competitions

composed various Hymns for the Delians including one to Eileithyia, in which he calls her

εὔλινος

or 'deft spinner.' The Hymn doubtless celebrated the births of Apollo and Artemis. Olen's hymns are probably referred to in the Homeric *Hymn to the Delian Apollo* (156): 'And there is this great wonder also, whose renown shall never die, the Delian maids that are servants of the Far-Shooter; for when they have praised Apollo and after him Leto and Artemis that delighteth in arrows, they sing a strain telling of men and women of ancient days and charm the tribes of men.' These Hymns, known to Herodotus, were still performed in the days of Callimachus (see p. 488, above). Of the several recorded inventors of the Hexameter, the claim of Olen is perhaps the best established.

All these survivals of the Dark Age seem to be connected with Apollo or Demeter. Speaking of the earliest competition at Delphi, Pausanias says (7. 2) that he was told that the subject of the contest was a Hymn to the God, and that the winner was Chrysothemis of Crete, son of Carmanor priest of Apollo. The Cretan connexion, confirmed by archaeological finds, occurs too in the *Hymn to the Pythian Apollo*, which makes the God appoint as his ministers at Delphi the crew of a Cretan ship of Cnossus, miraculously guided to the port of Crisa.

'The next winner' continues Pausanias 'was Philammon, and next to him Philammon's son Thamyris. Orpheus, however, gave himself such airs because of the Mysteries that he would not enter for the prize, and Musaeus, who laid himself out to copy Orpheus, followed his example.' This seems to mean that Orpheus and Musaeus, as belonging to the Eleusinian Mysteries of Demeter, could not reasonably be supposed to have competed in a Hymn to Apollo. The tradition points to an ancient jealousy between Eleusis and Delphi. 'They say' he goes on 'that Eleuther won a Pythian victory by his strong sweet voice alone, for the song he sang was not his own.' We may note this early, and to Pausanias noteworthy, case of a lyrist-musician who was not also a poet. 'It is said too that Hesiod was excluded

from the competition because he had not learnt to accompany himself on the lyre. Homer came to Delphi to inquire of the oracle; but even if he had known how to play the lyre, the loss of his sight would have made the accomplishment useless.'

Apparently the informants of Pausanias believed that Homer and Hesiod were not musicians as well as poets, that is that they were rhapsodes or reciters of Epic verse. Did the rise of true Epic as opposed to the Heroic Lay begin the divorce of Greek poetry from music?

Philammon, like Orpheus, was said to have come from Thrace. As we have seen, he first established choruses to the God; according to some accounts he invented the Lyric Nome. Thamyris is mentioned as contemporary with Eurytus, that is with Heracles, in the *Catalogue*, *Il.* 2. 591. Strabo, strangely enough, makes him ruler of part of the Chalcidic peninsula. Heracleides ascribes to him a *Battle of the Titans*. To the same Thracian family belonged, according to some authorities, Eumolpus and Musaeus. The reputed descendants of Eumolpus were priests of the Eleusinian Mysteries. The story which made him a grandson of Boreas through the Attic maiden Oreithyia probably reflects a desire to associate him with Athens rather than Eleusis. Musaeus was said to have invented the Dactyl.[1] Besides a collection of oracles (see vol. ii, p. 223), he was credited with the authorship of works which remind us of Hesiod, *Precepts*, Ὑποθῆκαι, addressed to his son, and a *Theogony*. But Pausanias believed (1. 22) that his only genuine extant work was 'the Hymn he composed to Demeter for the Lycomids.' Athenian tradition gave him burial on the Museum Hill. Three words of his, quoted by Aristotle, stand as the motto for this Epilogue. The only one of what appears to be the earlier stratum of these primitive poets or poet-priests that does not seem to have been con-

[1] Were the earliest 'pre-hexameter' songs spondaic? Compare the fragment of Pamphos quoted above and the spondaic fragments attributed to Terpander. Do Spondaic-Dactylic and Trochaic-Iambic origins unite in a group of two stresses, one strong and the other weak, the result of that mental grouping of successive equal and equidistant sounds which we call rhythm, a grouping which in biped man naturally, where walking or running is concerned, falls into twos?

nected in any account with Thrace, is Amphion, who is mentioned in the *Odyssey* as the founder of Thebes, where his tomb and his tripod were shown to Pausanias.

Although Herodotus makes these early poets posterior not only to Homer but to Hesiod, other traditions placed them before the Dorian Migrations. If they are historical, and most of them probably are, they should perhaps be placed in the time of the Achaean princedoms along with Demodocus and Phemius with whom they are sometimes coupled.

Their foreign origin, if we may use the term of days when the line between Greek and Barbarian was but faintly drawn, implies that the Greeks, or at any rate the people from whom they derived a large part of their culture, were already in Greece, and should be considered in connexion with such myths as those of the Telchines and the Idaean Dactyls. Indeed Alexander Polyhistor, quoted by Plutarch *Mus.* 5, ascribed the introduction of instrumental music (κρούματα) to Olympus *and* the Idaean Dactyls. This seems to be a combination of two accounts. The Dactyls were the Phrygian priests of Cybele and, according to tradition, great workers in iron. The spread of a higher type of music, and probably this means of poetry, seems to have coincided roughly with the passing—doubtless very gradual—of the Bronze Age. The other account used by Alexander apparently ascribed the introduction of κρούματα to Olympus, adding that the first fluteplayer was Hyagnis who was followed by his son Marsyas who was succeeded by Olympus. This is the Marsyas who was said to have been flayed alive as the result of a contest in music with Apollo. The barbarity of the story is a mark of its great age; Marsyas' name is not Greek; and the scene of his death is laid, like that of the activities of the Dactyls, in Phrygia. The myth clearly reflects an early antagonism between 'professional' wind and string, like that which made Athena reject the flute when she saw the reflexion of herself blowing it. It is indeed possible that the flute as a 'professional' instrument came in from Asia and found the lyre, which had come from Thrace, already installed in popular, or shall we say princely, favour. But the great vogue of the flute in the conservative Dorian communities of classical times shows that, if so,

it must have come in very early. The tradition followed by Telestes was that it came with Pelops. In any case we must not imagine, either of wind or string, that no sort of instrument of the kind was indigenous in Greece. It has been thought that what Olympus really introduced was the double-flute. The Egyptians first used the double-flute after their conquest of Asia Minor. It was used in Crete in Late Minoan times.

It should be added that the apparent contradictions in the accounts of cultural importations—Olen of Lycia and Olen of Thrace, the Hyperborean and Lycian origins of the worship of Apollo, and the like—are probably due partly to migrations such as that of the Phrygians across the Hellespont, partly to rivalries like that between Delphi and Delos, partly to the desire of the early Greek colonists of Asia to connect themselves with the Greece of the Heroic Age. Moreover the traditions of these early poets are doubtless contaminated by the ulterior motives of the Orphics and the Pythagoreans. On the whole we must conclude at present in favour generally of Eastern and South-Eastern origins rather than Northern. But the worship of the Muses clearly came from the North, and there seems to be reason sufficient to make a further exception of Orpheus.

Between these bards and the age of Homer and Hesiod, with which we have already dealt, there is an almost complete blank. Yet we may well believe there was no break in tradition. Homer, however we interpret the name, clearly had forerunners. The passages where the *Iliad* speaks of two names for the same person or thing (*e.g.* *Il.* i. 403), one the divine and the other the human, point certainly to an older, probably to a more hieratic and possibly a non-Hellenic, stage of the Epic; and the use of 'stock' epithets not justified by the context is a certain sign of a long tradition. Hesiod, as we have seen, may have attended a long-established Boeotian school of poetry; the musico-poetical contests at Delphi were of great antiquity; and Orpheus' severed head, in the myth, was carried by the Hebrus to the shore of Lesbos.

We now pass into the region of dates and (com-

parative) certainties. While the true Epic of the Cycles, as opposed to the quasi-Epic of the Hesiodic school, continues to flourish in Ionia, there arises in Dorian Corinth an interesting figure, who on the strength of his *Processional to Delos*, written before the Spartan conquest of Messenia, appears in the text-books as the first Lyric poet. But it should be remembered that Eumelus was also reputed an Epic poet of the Trojan Cycle and a writer of history in Epic verse. The last sounds like a new departure—if it is true; and it seems reasonable enough. Formally it would be a natural development of the theogonic element of the Epos; in the great colonising times of the 8th Century the colonists would welcome a rhapsode who told them tales of their great ancestors of the motherland; and Eumelus was not only a contemporary but a kinsman of the man who founded Syracuse from Corinth. His Processional Hymn, which is written in what was then the only 'art'-metre, although it is doubtful whether Pausanias means that it was the first sent by the Messenians or the first ever sent, was probably by no means unique as a festal song. There may well have been a demand, for instance, for wedding-songs long before Alcman's day, and one at least of Sappho's was written in the traditional Hexameter. It smacks of the great days of expansion that these lines of Eumelus, quoted—significantly—as evidence for a musical competition, testify to innovations in poetry. The poet is clearly refusing to be bound by convention.[1]

Side by side with the professional poetry of the Epic tradition there existed now, no doubt, as always, a body of folk-poetry which was soon to react, as we shall see, upon the poetry of the great musical contests. The Elean women's Hymn or Incantation to Dionysus, though we have it in a modernised version, is certainly very old, probably a good deal

[1] Croiset suggests that the ref. to the 'free sandal' means that the chorus was composed not of slaves but of citizens, ii, p. 52

older than Eumelus; for in it Dionysus is a bull-God or rather a bull-hero,[1] and there is no mention of wine. Metrically it seems to go back, like some of the Half-hexameter proverbs, to pre-hexameter days, from the same stock indeed as the Epic, but a remote cousin.

But the joint reign of the Epic and the lyre—a reign long afterwards still remembered in the sub-conscious mind of the Greek race, for *κρούματα*, literally 'strikings,' and *πολύχορδος*, literally 'of many strings,' were used in classical times of flute as well as of lyre—was coming to an end. As we enter the 7th Century, we find new kinds of professional poetry, new kinds which, though they may not in their extant state have so long a past behind them as the Hexameter, must nevertheless not be regarded as new creations. The lore of the unskilled, unlearned, unrecognised, has merely begun one of its reactions on the lore of the skilled, the learned, the fashionable.[2] Let us begin with the ELEGY. The ancient view was that it originated in a lament. This is very likely true. The non-Hellenic word *ἔλεγος* which first appears in Echembrotus (*c.* 600 B.C.) has been compared with the Armenian *elêgn* 'reed' or 'flute'; Armenian is the modern representative of ancient Phrygian; the instrument of Elegy was the flute; the flute was believed by the Greeks to have come from Phrygia; the flute seems to have been connected with the worship of Cybele as the lyre with that of Apollo.

At first sight the fact that the Pentameter, which is certainly misnamed, enters history in association with the Hexameter, is a strong indication that it developed out of it. Yet not only does it appear as early as Stesichorus (*c.* 600 B.C.) in conjunction with a Dactylic Heptameter, but in Archilochus (*c.* 650) we find 'half-pentameters' mixed with Iambic and Trochaic metres; and in inscriptions a Pentameter sometimes ends a succession of Hexameters. Moreover if its early association with the

[1] unless, as has been suggested, we read ἦρ(ι) ὦ Διόνυσος
[2] for the inaccuracy of this distinction, see below, p. 669

Hexameter is to be used to prove its derivation from it, the same argument will hold for the Iambic, which first appears among the hexameters of the *Margites*. It is more likely that the Pentameter was derived partly from the pre-Epic Hexameter of the early Hymns and partly from the reaction of the 'pre-hexameter' folk-songs[1] upon it. Archilochus, who, as we shall see, seems to have 'gone to the folk' for some, at least, of his metres, combines Iambic and Trochaic with 'Half-pentameters'; and it is on the face of it more likely that the Pentameter is a conjunction of two wholes than that Archilochus split it and used half at a time.

Now if the ἔλεγος was originally a lament, as it still is in Euripides' *Helen*, *Iphigenia in Tauris*, and *Andromache*, and in Aristophanes' *Birds*, it is possible that the two parts of the Pentameter were once sung by two semi-choruses and the preceding Hexameter by a singer to the flute. The refrain of the ancient Elean Hymn to Dionysus is doubled, and so is the cry ὦ ἴτε Βάκχαι in Euripides; the Muses in the *Iliad* lament Achilles ἀμειβόμεναι, 'alternately'; and an amoebeic Dirge is implied in the *Lament for Bion* (48). Such an origin might account for what is so strange in the Elegiac Distich in comparison with the frequently overlapping Epic Hexameter, its unity. Of course, in the earliest Elegiacs, those of Callinus and Archilochus, this non-overlapping rule is by no means always observed; moreover the second part of the Pentameter is always Dactylic, while Spondees are allowed in the first. But it is only our school-training in the Ovidian Distich which emphasises the frequency of these early overlaps rather than their infrequency; and the Dactylic fixity of the second half may well be a custom which came in after the combination of the two parts had taken place; for as we shall see, it was an early tendency of Greek verse, as of Sanskrit, to keep rules more carefully towards the end than towards the beginning of the line, witness, among other things, the comparative rareness even in Homer of a Spondaic fifth foot. Moreover the double-long at the middle and end points fairly clearly to original breaks in the sense, breaks which it would naturally take far longer for change of fashion to override than the break at the end of the

[1] *i.e.* folk-songs composed in the rhythms which evolved into the Hexameter

Epic Hexameter, which at the most was equivalent to only a short syllable.

Just as the lyre-metre, the Hexameter, once the metre of the Hymn, probably came, as we have seen, to be used for the Epic Lay, and the Epic Lay developed into *Hexameter* poems of various sorts, so the flute-metre, the Elegiac, came to be used by the 8th-Century Ionians for *Elegiac* poems of various sorts. While Clonas, the so-called inventor of the Flute-sung Nome, probably used it at Sparta in the Nome called *Elegos* when the Nome was still hieratic, his later contemporary Callinus of Ephesus uses it for the purely secular purpose of a War-Song, and Archilochus of Paros not much, if any, later employs it for consolation, lament, accounts of war and travel, and what not. This change of purpose, which of course came gradually—for Callinus also wrote an Elegy to Zeus—was, as we shall see, of the utmost importance.

Continuing his account of the early Pythian contests (7. 2), Pausanias tells us that the first competitions at Delphi were musico-poetical; not till the First Pythiad (586 B.C.) was the athletic element brought in, and at the same date the musico-poetical 'events' were extended to include, besides the immemorial Singing to the Lyre, Flute-song and Flute-playing; at the Second Pythiad (582 B.C.) 'the Amphictyons discontinued the Flute-song because they decided that it was not an auspicious form of music'—that is, unsuitable for a ritual which was intended to invoke the favour of the Gods —; 'for it consisted of very doleful flute-music with Elegies'—ἐλεγεῖα glossed θρῆνοι—'sung to its accompaniment.' This left the Lyre-song for the poet-musician and the Flute-playing for the musician. At the Eighth Pythiad (558 B.C.) the Lyre-playing interest, as we should call it, succeeded in inducing the Amphictyons to include a contest in Lyre-playing. Now in Alcaeus' *Hymn to Apollo* the Delphians were represented as singing and dancing a Paean to flutes; moreover Alcman said in a lost passage that Apollo played

the flute himself. The coincidence of dates indicates that in the first quarter of the 6th Century the flute-players were working up their case on the mythological side. It is to be noted that we are told that the fluteplayers mentioned by Alcman had Phrygian names.

All the same, it must not be supposed that the flute had nothing to do with Apollo till 586. We are told that the first fluteplayer to use the Lydian mode was Olympus in his lament for the serpent Python; and as such a lament can only be conceived as part of the Delphian ritual, this would take the use of the flute at Delphi back to the early 7th Century at least. The truth would seem to be that the flute had long taken part in the ritual of Apollo, but for some reason, probably the great vogue of the lyrist-minstrels as we see it in Homer, it was not given the same prominence as the lyre.

The attempt of the fluteplayers to win recognition in the Pythian contests was, as we have seen, only partly successful. The contest in the Flute-sung Nome—which seems to have been in the Elegiac metre and at first choral—was not repeated. Elsewhere, however, we hear of Flute-song, notably in the 'solos' of Attic Drama, down to the last Century B.C. Meanwhile flute-*playing* continued to flourish all over Greece. At Sparta it was the custom to march into battle to the sound of flutes; flutes accompanied not only wrestling and other exercise of the palaestra at Athens, but many occupations such as building, reaping, baking, everywhere: and in the Doric Choral Melic, as we shall see, the flute came to play a great part.

Another seemingly new type of poetry to appear in the 7th Century was the IAMBIC. Whatever the derivation of the word *ἴαμβος*, it cannot be dissociated from that of *διθύραμβος*, which will be discussed later. It occurs first in Archilochus: 'I care neither for *iambi* nor for delights,' where the context shows that the citation was believed to be a reply to those who were trying to force him to pore over his books. The exact meaning he attached to

it is not clear. We only know that he used this word of his poetry, or of a certain kind of it. Whether it had the meaning or not to Archilochus, however, it is certain that when the word came to be used to describe a form of literature, it came to connote ridicule and invective, and the idea of ridicule seems to have joined in it with that of improvisation.[1] The reciter of *ἴαμβοι* was also called *ἴαμβος*. In metric the word came to be used solely as we use it, save that Trochaic and Iambic were sometimes classed together as Iambic.

The earliest literary use of this metre, as we have seen, is in the burlesque Homeric poem called the *Margites*, where it is mixed with the Epic Hexameter. All we know of the date of this poem is that it is earlier than Archilochus. Like the Pentameter, the Iambic seems to have come from the songs of the people. It was used in the ritual of libation (see p. 512) and in the Eleusinian Mysteries. In the Homeric *Hymn to Demeter* (7th Century) a woman named Iambè moves the sorrowing Goddess to 'laugh and be cheerful with many a quip and jest,' and we have her definitely identified with ritual Iambic lines :

*ἣ δή οἱ καὶ ἔπειτα μεθύστερον εὔαδεν ὀργαῖς,*

'who afterwards also did cheer her moods'—a reference to the Jesting at the Bridge (*γεφυρισμός*) in the procession from Athens to Eleusis. Of this jesting we probably have a fragment in the two lines quoted on page 514, where we have Iambic metre certainly in the first and probably also in the second. At Sparta we find this metre in the Chorus of the Three Ages (p. 530); at Athens in the formula for dismissing the ghosts at the Anthesteria.[2] And it occurs in the songs for Children's Games (p. 538). Such customs are very old, yet here is the Iambic senarian full fledged.

The Iambic metre, then, though it appears to have been raised to art-status by the Ionians, was known and used in ritual all over Greece.

Iambic poetry seems to have been sung to the accom-

[1] G. L. Hendrickson, *Am. Journ. Philol.* 1925, 101, sees in literary invective a development of the magical curse

[2] Θύραζε, Κᾶρες· οὐκέτ' 'Ανθεστήρια, Zen. 4.33.

paniment of a sort of lyre, the ἰαμβύκη. The κλεψίαμβος[1] accompanied it also, but with this the vocal delivery was something halfway between singing and speaking, apparently resembling the spoken part of a modern comic song, where the performer merely speaks in time with the music.

For the origin of the art-use of the Iambic it is important to note that ARCHILOCHUS belonged to a family of hereditary priests of Demeter.

It is well known how in his anger at being refused the hand of the daughter of a Parian noble he attacked the whole family in an Iambic poem which he sang or recited at the festival of Demeter, producing such an effect that the daughters of Lycambes, whose character the verses called in question, were believed to have hanged themselves for shame.

Clearly, like the Hymns in the contests at Delphi in honour of Apollo, Iambic song-poems were the subjects of poetico-musical competitions at Paros in honour of Demeter. The sequel may indeed have done something to bring the Iambic Trimeter into more than local or ritual use among the professional poets of Greece; but the ancient belief that Archilochus invented it, in view of the complete metrical identity of his lines with those of the Attic tragedy of 150 years later, is extremely unlikely. He was also said to have invented the combination of unlike rhythms. This in view of the *Margites* can be only partly true.

'To him also' says Plutarch[2] 'are ascribed the Epode, the Tetrameter, the Cretic, the Prosodiac, and the lengthening of the Dactylic Hexameter (*e.g.* in heptameters and octameters); by some also the Elegiac'—and so on, referring to his new metrical combinations, and then—'the practice of reciting some of the Iambics to the instrument (λέγεσθαι παρὰ τὴν κροῦσιν) and singing others'—and a little further on—'he is also thought to have invented τὴν κροῦσιν τὴν ὑπὸ τὴν ᾠδήν, or playing a

[1] used also for accompanying what were probably Melic Monodies of Alcman (see p. 617) [2] that is to say, the author of the *De Musica* (§ 28)

higher melody than what you sing,[1] whereas all the poets before him played the same notes as they sang.'

It is clear, judging him merely from the technical standpoint, that we have to do here with a great poet-musician. But Archilochus was great for other reasons. Not only is he the first satirist, but with the partial exception of Hesiod he is the earliest person of our western civilisation that we know from a portrait drawn by himself.

His works as preserved in antiquity comprised *Elegies*, *Iambics* (including Trochaics), *Epodes*, *Inscriptions* (that is epitaphs and votive labels), and a Book of Hymns addressed mostly to Dionysus and called Ἰόβακχοι. In the *Elegies* he says: 'I am the servant of lord Enyalius, yet I am also versed in the lovely gift of the Muses.' And this: 'In the spear is my kneaded bread, in the spear my Ismarian wine, I recline when I drink on the spear.' And again: 'Ah me! lifeless I lie in the toils of Desire, pierced through and through with the intolerable pains the Gods have given me.'

These little fragments suffice to show that a new thing has arisen in Greek poetry, the personal poem. The fame of Archilochus, as the mere preservation of his poems testifies, was Panhellenic. His Iambic *Hymn of Victory to Heracles*, originally sung 'for his own victory at Paros in the Hymn to Demeter' became something like [2] the Greek equivalent of our 'See the conquering hero comes,' itself originally written for a particular, though imaginary, occasion.

To sum up, we may ask what do we feel as chiefly distinguishing Archilochus from the Epic poets? Not so much his metres, different through these are,

[1] Cf. Plat. *Laws* 812d, Arist. *Prob*. 9. 39. 921a. 25 (Gevaert); in this ancient approximation to modern 'harmony' the accompaniment took the higher note, Ib. 12. 918a. 37; that it never involved more than two 'parts,' which converged ultimately on the keynote, is clear from Ib. 16. 918b. 30; both melody and accompaniment could be played by a single performer on the double-flute, Apul. *Flor*. 1; the same was done by the lyre, neither hand being used for 'stopping'; flute-melodies so rendered would presumably have a range only of a 'fifth,' lyre-melodies of an octave [2] it was rather less formal; 'chairing' would be perhaps a nearer parallel

as his notion of what is a proper subject for poetry. In the century, if that be the right estimate, between Hesiod and these early 7th-Century poets, the Greeks, and particularly the Ionian Greeks in close touch—and that connotes self-contrast—with the civilisations of the East, had grown more conscious of themselves, more introspective, with the result that art-poetry and art-song—to use ill-sounding but useful terms—were no longer only the expression of what happened but also of what was felt. This in a sense was a reversion; for Epic itself, as we have seen reason to suppose, was ultimately a development of the primitive incantation, once itself a cry for help, an expression of feeling. But from the point of view of art it was an advance. Art lives by periodic reversion to 'nature.' Moreover the folk-expression, so to call it, of emotion, tends to be tribal, formal, sententious. An ignorant man speaks in metaphors and proverbs; it takes a cultured man to express his own feelings in his own terms. And so although the lost forerunners of these poets went back, as it were, to the people both for the form and the content of the new poetry, it was not from the old popular poetry that they took the personal outlook. Indeed the germ of this is to be seen in Hesiod himself, but it took three or four generations to come to life.

Athenaeus has preserved a fragment of Archilochus in which he speaks of 'leading the Lesbian paean to the flute.' The adjective marks a connexion of great interest. Contemporary with the rise of the Ionian Elegiac and Iambic poetry, or perhaps a little later, comes the rise of the AEOLIAN MELIC.[1]

The instrument of Melic song was originally the lyre. The word *μέλος* as applied to this sort of song does not occur before Herodotus. In Alcman, who flourished in the latter half of this 7th Century, we find the phrase *ἔπη δέ γα καὶ μέλος*, meaning 'lines and a *tune*.' So also Echembrotus speaks of himself early in the 6th Century

[1] writers on Greek literature sometimes use 'Lyric' to include Iambic and Elegiac poetry; in this book it is always equivalent to 'Melic'

as μέλε' ἠδ' ἐλέγους Ἕλλησιν ἀείδων. And this seemingly older meaning survived along with the other in the 5th and 4th Centuries.[1] It is not unreasonable, then, to suggest that the word μέλος was applied to this sort of poetry at a time when the three others, Epic, Elegiac, and Iambic, had already become mere spoken verse. It meant, in short, *tune-poetry*.

This poetry, in the very early time when all poetry was normally sung, seems to have arisen as an art-form in Lesbos. The tradition of the head of Orpheus being carried thither by the Hebrus reflects this belief.

Metrically the outstanding difference between Melic poetry and its contemporary art-forms of verse appears to have been that it did not admit resolved feet. The Hexameter and Elegiac, strictly speaking, did so neither, but in them the poet often had the choice between Dactyls and Spondees. It is in this choice that the difference really lies. Early Melic had certain 'freedoms,' as we shall see, but no choice so wide as this. Its line always has the same number of syllables. This peculiarity cannot be dissociated from its longer adherence to the dance. For Choral Melic remained song-dance right through the classical period. Resolution did of course come in, but not for a long time. Melic poetry was divided by 5th-Century custom into two categories, Choral or χορῳδία and Monodic or μονῳδία. In the early days this distinction would have been meaningless. In Homer the lyre-player sings and plays to lead the dance; the dancers also sang in certain forms of early Greek poetry, always perhaps in the very earliest; but except in the Paean of *Iliad* i. 472, the musico-poetical part of the performance centres, for Homer, in the minstrel, and the dance, if there be one—and that 'if' is the beginning of Monodic poetry—seems to be an impromptu reflexion of his words and music, in which the amateurs, if we may so call them, were led by two tumblers. This technical subordination of the dance, which had led even in Homer to Monodic or solo performances without it, was probably connected with the development of the Hymn and its secular offshoot, if such it were, the Epic.

[1] μέλος is the 'tune' as opposed to the 'accompaniment' in Arist. *Probl.* 9. 12. 918a. 37, 49. 922b. 28

It is not to be supposed that cult song-dances like the Wedding-Song, Olen's Dance-song to Artemis, and the Dirge for Linus, were impromptu performances; and it is to them more than to the Hymn that we should probably look for the origins of the Choral Melic which comes to light in the 7th Century.

The instruments employed in Choral Melic were both lyre and flute; in Monodic the lyre, except in the Flute-sung Nome, which seems to have been accompanied by a dancing chorus.

The most usual word for the lyre in Homer is *φόρμιγξ*; *κίθαρις* is far less common; and *λύρα*, *χέλυς*, and *βάρβιτος* do not occur till later. Of these five words all except *βάρβιτος* if not Greek are at any rate Indo-European, for it does not seem impossible to connect *κίθαρις*, or as it appears after Homer *κιθάρα*, with *κίθαρος* 'the chest (*pectus*),' perhaps originally 'breast-bone.' In the Border Ballad of *The Two Sisters* the harper makes a harp out of the breast-bone of a drowned maiden and strings it with her hair. This, we may believe, though the breast-bone would hardly be a human one as a rule, would be one type of primitive stringed instrument, and the *χέλυς* or tortoiseshell the other. They would of course retain their names long after they had come to be made of wood. The ancients appear sometimes to have drawn a distinction, associating the *κιθάρα* with Apollo and the *χέλυς* or *χέλυννα* with Hermes. The player of the Linus-Song in Homer is said *φόρμιγγι κιθαρίζειν*, which seems to show that *φόρμιγξ* and *κίθαρις* were identical to Homer's audience. The word *λύρα* is first found in Archilochus. *βάρβιτος* and *χέλυς* perhaps belonged originally to the Aeolic side of Greek Melic, *κιθάρα* to the Ionic. The 'Lydian' *pectis* was probably new to Greece in Sappho's day. The differences of name doubtless represent, in most cases, differences in form and in tonal range and pitch.

The reconstitution of the musico-poetical competitions at Delphi in 586 was due, no doubt, to new influences. One of these was clearly a 'boom,' as we should say, in fluteplaying, which is to be connected with the spread of Elegiac poetry; another was probably the spread of Aeolian Melic.

'If ever' says Aelian[1] 'the Spartans required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners at the bidding of the Delphic oracle, to act as healers and purifiers. For instance they summoned Terpander, Thales [or Thaletas], Tyrtaeus, Nymphaeus of Cydonia, and Alcman.' Here in 7th-Century Greece is the poet as medicine-man. This, doubtless his original rôle, is reflected earlier by Homer's epithet 'divine,' later by Simonides' peace-making between Hiero and Theron and by Pindar's counsels to his patrons, always by the attributes of Apollo. Apollo destroys the presumptuous, helps and heals in time of general need, is the God of prophecy, and the God of the lyre and of song. Moses stayed the plague. But this is by the way.

'The first establishment of music at Sparta' says Plutarch[2] 'was due to Terpander.' TERPANDER, who flourished in the middle of the 7th Century, is variously described as an Antissaean or Methymnaean of Lesbos, and of Cymè in Aeolis. The last, we may remember, was the birthplace of Hesiod's father, and according to some accounts Terpander was descended from Hesiod. But his father's name, Derdenes, is hardly Greek.

According to Pindar,[3] Terpander invented the *barbitos* 'at the feasts of the Lydians to vibrate in answer to the sounds (ἀκουῶν, ἀκοῶν) of the low-pitched *pectis*,' which apparently refers either to the only type of harmony admitted by Greek music, two concurrent melodies, of which the lower carried the air, both converging finally on a single note (see p. 606, n.), or to the tradition that Terpander added the octave string to the lyre. That he did so, if this is true, at the expense of the 'third' note (that is our sixth) in the scale, which he removed, is suggested by several considerations, for instance the statement of Plutarch that the lyre had only seven strings down to the time of Phrynis (*c.* 450).[4]

Aelian's list of the lyric poet-musicians who 'ran' the official cult-music at Sparta in the latter half of the 7th Century is incomplete. It may be supple-

[1] *V. H.* 1250 [2] *Mus.* 9 [3] Ath. 635 d [4] the seven-stringed lyre was used in Crete as early as the Late Minoan Age

mented from Plutarch *Mus.* 8 (vol. i, p. 7). Some of those mentioned were Dorians, one at least an Ionian, but in the full list there was doubtless a predominance of Aeolians.[1] According to Plutarch, the last Lesbian citharode to win the prize at the Spartan Carneia was Pericleitus, who seems to have flourished about 550. The great days, then, of Spartan patronage of poetry lasted for rather over a century, though it must not be supposed that it now ceased. The *Argument* to Theocritus (p. 616 n. 3) implies that Maiden-Songs were sung at Sparta as late as the time of the Persian Wars, and the *Birds* of Aristophanes (11 Schol.) mentions a contemporary victor at the Carneia.

The above passages, even if they stood alone, would prove the early existence of poetico-musical contests (ἀγῶνες) elsewhere than at great religious centres like Delphi. It is doubtless true that there had long been competitions in 'music' and athletics (which it should be remembered were the two great branches of Greek education) in connexion with many local cults all over Greece, and at these hundreds of poet-musician-schoolmasters competed of whom we shall never know the names. All these took part in the development of Greek poetry, and it is a serious error to imagine that the great personages whom we know of are the only factors in the problem of its history.

Some of the most famous poems, which no doubt won prizes at the Carneia during this period, survived not only in books but as folk-songs. 'During the Theban invasion of Laconia (370 B.C.) the Helot prisoners' says Plutarch[2] 'refused to sing at the bidding of their captors the songs of Terpander or Alcman or Spendon the Laconian, on the plea that their masters never allowed it.'

Among the fragments of the poetry ascribed to Terpander we find a *Hymn to Zeus* and an Hexameter *Lyre-sung Nome to Apollo* called the Orthian or

[1] see vol. i, p. 29: in Sa. 148 the phrase 'Lesbian poet,' usually taken to refer to Terpander, may be general [2] *Lyc.* 28

High-pitched.[1] He was also credited with Proems or Preludes, that is Hymns to be followed by Epic Lays, the first-known Scolia or Drinking-Songs, and innovations in rhythm. The Nomes and Proems will be dealt with later (pp. 673 ff.).

On the strength of its metrical similarity to his Spondaic 'Hymn'—probably a Proem—, the ancient view that Terpander invented Drinking-Songs, and the belief that the Spondaic rhythm was so called from σπονδαί 'libations,' editors sometimes ascribe to him the *Libation Flute-Song* to the Muses and Apollo. A fragment to the Dioscuri written in molossi (— — —) is perhaps his.

There is no trace in Terpander of Iambic or Elegiac, or of the Aeolic rhythms of Sappho and Alcaeus. We unfortunately possess too little of Terpander's work to do more than take his ancient reputation on trust.

The Scolion-tradition was probably carried on by a poet in the same list, the Ionian POLYMNASTUS, whose merry and perhaps obscene Flute-songs were sung at Athens in the time of Cratinus. Polymnastus followed the lead of Clonas, whom Plutarch describes as 'the first composer of Flute-sung Nomes and Processional songs,' and includes with him among the authors of the seven traditional Nomes sung to the flute. To some of the same poets are ascribed Paeans and Elegies. One of them, Thales or THALETAS of Gortyn, who seems to have been *the* great poet of Crete, was said to have imitated Archilochus, and also to have resuscitated the Paeonic and Cretic rhythms, both of which involve quintuple time, from the old flute-music of Olympus. That this music still existed, if we could but be sure that there was not a second Olympus, would prove a tradition stretching back into the Dark Age. But the Olympus imitated by Thaletas is perhaps not so ancient.

A famous Spartan poet of this period was probably a native of Aphidnae in Attica, TYRTAEUS, called by Suidas' authority a writer of Elegy and a fluteplayer. This was doubtless his chief fame in the later antiquity, but he also composed for the choruses.

[1] classed by Sch. Ar. *Nub.* 595 among the *Proems*

To judge by the two quoted by the Attic orator Lycurgus —ultimately, it is thought, from a military song-book, a textbook of Spartan education,—his War Elegies or *Exhortations* resembled those of Callinus in the naïveté and vigour of their appeal. Lycurgus gives the occasion of their use: 'Whenever the Spartans take the field under arms, every man has by law to be summoned to the king's tent to hear Tyrtaeus' songs, this being the surest way of making him willing to die for his country.' It was the time of the Second Messenian War. Sent by the Athenians at a request the Spartans made them, in obedience to an oracle, that they would send them a general, Tyrtaeus played the part not only of war-poet but virtually, if not in name, of commander-in-chief. We also possess some fragments of his Elegy *Eunomia*, an exhortation to orderly life. Of his *Embateria* or Songs of the Battle-Charge a possible example is printed among the *Folk-Songs*. It should be noted that these Spartan Elegies still preserve the Ionic dialect free, or almost free, of Dorian admixture; the *Embateria* on the other hand, being anapaestic, are entirely in the Doric, having no foreign tradition to comply with.

The story that Tyrtaeus was a lame schoolmaster need not be rejected. Music was no doubt a part of Athenian education from very early times, and an important part of the musician-poet's profession must have been to teach his art. Tyrtaeus' fame was not confined to Sparta. In Plato's day the young Athenian learnt his songs by heart.

The Ionian Iambic and Elegiac tradition is continued in the latter half of the 7th Century by Semonides of Amorgus, Mimnermus of Colophon, and Solon the Athenian lawgiver. Of these, SEMONIDES uses the Iambic for satire of a gnomic or moralising type, and appears to have composed a *History of Samos* in Elegiacs. The latter probably at this time would already be recited rather than sung. MIMNERMUS, who, like his fellow-countryman Polymnastus, wrote Flute-sung Nomes, uses the Elegy for poems on such themes as love and the shortness of life.

One of these, or a Book of them, was addressed to his

flute-girl—and, one may suppose, accompanist—Nanno, who did not requite his love. Though gnomic in style, the fragments of Mimnermus resemble those of Archilochus in combining the general with the personal; and in reading them we feel ourselves in the presence of the author. 'What would life be, what would pleasure,' he sings, 'without golden Aphrodite?'

Mimnermus has been called the father of the Erotic Elegy. The two streams Iambic and Elegiac unite for the last time in the first truly Athenian poet, the greatest instance of the poet as healer of public ills, SOLON. But we are passing beyond the limits of this book. For our present purpose it must suffice to add that Solon answered Mimnermus' wish that he might die without disease or trouble at the age of sixty, with a poem requesting him to read for sixty, eighty—a story which is useful as marking the Ionian origins of Attic literature, and as illustrating the use of poetry as a medium of criticising another poet, a use which may derive from Archilochus' employment of the Iambic for invective.

Thus the spheres of Elegiac and Iambic have by the end of the 7th Century overlapped, both having probably by that time to some extent dropped the music,[1] becoming, like the Epic, mere recitation-verse, but often still accompanied by an instrument whose rhythm was followed by the reciter. This change would naturally tend to bring the two kinds together. Melic still held apart, and though, as we shall see, it was not always sung, preserved so strongly the traditional connexion of poetry with music and the dance that it actually appears to have restored the dance element to the sphere of art.

Even if we admit the use of the seven-stringed lyre in art before Terpander,[2] early Greek music undoubtedly had a very limited range of tone, and must have relied

[1] Wilamowitz points out that the story of Solon reciting his Elegy *Salamis* in the agora mentions no fluteplayer, Plut. *Sol.* 8. 1 [2] its invention is ascribed to Hermes in the Homeric *Hymn to Hermes* (*c.* 590 B.C.); it was probably a folk-instrument in Lesbos long before Terpander adopted it for art, see p. 610, n.

for its effect more on rhythm and less on melody than modern song. Indeed the lack of rhythmical variety probably contributed much to the disuse of the Hexameter, the Elegiac, and the Iambic, as song-metres; and it may be that Melic took their place chiefly because, being as a new art-form less bound by tradition, it was better able to supply this very want. And the desire for the fullest possible expression of this variety would emphasise the importance of the dance. Another thing which gave Melic an undoubted advantage, at any rate in solo performances—and Epic, Elegiac, and Iambic were by this time all monodic—was that the performer was his own accompanist. This it is that with us causes from time to time the vogue of a new stringed-instrument, the banjo in the last generation, the ukulele in this.

The later writers of Elegiac and Iambic poetry, Hipponax, Phocylides, Xenophanes, Theognis, do not concern us here. It is enough to note, as a sign of the times, that Xenophanes was a philosopher.

Turning now to the Lyrists, we find in the last quarter of the 7th Century the most popular poet of the Spartan Succession, ALCMAN, whose poems, with the possible exception of Terpander's, alone appear to have survived into Alexandrian times.

With Alcman—whose name is the Doric form of Alcmaeon—Spartan pride showed itself, as with Tyrtaeus, in the legend that made a foreigner into a native, and we find in antiquity a conflict based on the disagreement between the popular and literary traditions. It is not unlikely that there was Lydian blood in his veins. There appears to have been close intercourse between the kingdom of Croesus and the Greek islands, notably Lesbos, about this time, but whether Alcman came under the native Lesbian influence as well as that of its offshoot at Sparta is not clear.

His chief work would seem to have been choral, and most of this composed for girl-choirs. Of the *Wedding-Songs* known to Leonidas of Tarentum no trace survives. The *Partheneia* or Maiden-Songs were closely akin to the Hymn in purpose, but there the resemblance ceased.

The largest fragment is that of a poem which perhaps

contained fourteen or sixteen stanzas, of which we have eight. Of these the first three contain the end of the myth of Heracles' revenge on the sons of Hippocoön, and the last five praise of the chorus and references to the occasion and the hoped-for victory in the competition. The phrase νεάνιδες ἰρήνας ἐράτας ἐπέβαν is either an anticipation of this victory or, perhaps more likely, a reference to the object of the ritual, thanksgiving after war. That peace in that sense particularly affected the Spartan maidens is clear from the *Argument* to Theocritus (p. 2 l. 7 Wendel).[1] The poem seems to have been sung and danced at dawn in procession to the temple of Orthia. The chorus apparently was composed of cousins, or at least members of the same tribe. What lies behind the comparison of the leader and vice-leader to horses and doves,—ritual, coterie-trick, or traditional type of metaphor—we cannot tell; but it is worth noting that early ivories found in her precinct show Orthia surrounded by birds. Other fragments addressed to the Dioscuri, to Zeus Lycaeus, to Hera, to Artemis, to Aphrodite, may well come from Partheneia.

From these fragments we should judge that these Maiden-Songs began with an address to the Muse and an invocation of the God to whom they were sung. Then came the myth; and then the personal part—praise or banter sometimes in the poet's name and sometimes in the chorus' own—with references to the competition, the prize, the judges, and so on.[2] In one delightful fragment, where Alcman complains that he is getting too old to dance with his maidens, the implication is that in his day, as in that of Archilochus before him, the poet was the ἐξάρχων, the leader of the dance, in more than name. The Love-Songs, of which we have one very charming

[1] 'the maidens being hidden away owing to the disturbance caused by the Persian War, certain country fellows entered the temple of Artemis and lauded the Goddess with their own songs'

[2] fr. 2A, where the girls apparently address the poet, is said to have come at 'the beginning of the 2nd Partheneion'; but the fragment would make a strange beginning, and it is unlikely that the pattern of a ritual ode of this period should have been so elastic; we should perhaps translate 'at the beginning of the 2nd Book of the Partheneia'

fragment, were seemingly monodic and secular, following the lead of Polymnastus. Some of these perhaps were recited rhythmically to a kind of lyre (cf. Hesych. κλεψίαμβος). Their occasion would be usually a monodic κῶμος or serenade; some may have been sent as letters. Alcman's Fifth Book was composed of Drinking-Songs, σκόλια or συμποτικά, probably developments of the ritual Libation-Songs some of which seem to have been ascribed to Terpander.

His metres are most commonly Dactylic or Anapaestic, and Iambic or Trochaic, in both cases with the occasional use of Spondees, and in the latter with that of resolved feet. These elements are sometimes combined in the same line. We also find the Cretic (—⏑—), said to have been introduced at Sparta by Thaletas of Crete, and the Ionic (⏑⏑——), perhaps brought thither by Polymnastus of Colophon. The occurrence of the Paeon (⏑⏑⏑— or —⏑⏑⏑) in Alcman is doubtful. Alcman seems to have had a fondness for the Dactylic Tetrameter, which is indeed found in Archilochus, but only combined (in the same line) with other elements; and if we may trust the MSS there are seeming traces in his fragments of that closer combination of Dactyl and Trochee which is sometimes, but incorrectly, called logaoedic,[1] whereas Archilochus keeps these two elements each to its line or part of the line. These details are given here because they show the gradual encroachment of the other metres on the traditional art-form, the Hexameter.

According to Suidas' authority Alcman was the first (if this is the right translation) to adopt the practice of not accompanying the Hexameter with music.[2] Another interesting point is the structure of Alcman's strophes. The Archilochian stanza never exceeds two lines, of which the first is divisible by caesura and the second generally shorter than the first. The stanzas of Alcman, if we may trust the Alexandrian line-division of the 1st Partheneion,

[1] the use of the term for any mixture of Dactyls and Trochees is a modern and now mostly discredited extension of its use by Hephaestion for Dactylics with a Trochaic, or for Anapaestics with an Iambic, close [2] τὸ μὴ ἑξαμέτροις μελῳδεῖν: an alternative is 'singing to lyre or flute songs whose metre was not Hexameter'; one is tempted to excise μή, thus making it 'to use Hexameters in Melic poetry'

range from three lines to six—not fourteen, for the ancient belief that the Triad (strophe, antistrophe and epode) was the invention of Stesichorus is probably not quite correct. The threefold choric arrangement has its early Spartan analogue in the *Song of the Three Ages*, and a short strophe of four lines followed by an only slightly longer epode of six, is more likely at this early period than a strophe of so many lines as fourteen. But it should be noted that, as in Anacreon and to a great extent too in Sappho and Alcaeus, each strophe consists of a repetition of homorrhythmic units; it is probable also that, as with them, the same metrical system occurred in more than one of Alcman's poems. It is interesting to note that the sense always ends with his triad, but not necessarily with his strophe.

Alcman's place as the first of the Nine Lyric Poets was doubtless primarily due to the preservation of his poems into Alexandrian times, and their preservation proves their popularity. The epitaph seen by Pausanias said with pride that his poems 'were not made the less sweet because he used the tongue of Sparta'—which seems to indicate that his dialect was an innovation.

His predecessors, mostly Lesbian, had perhaps run the Aeolic tendencies too strong, and the patriotic objectors (prototypes of the upholders of British music during the late war) welcomed a poet who would put a reasonable amount of Doric into these songs of Dorians. The epitaph is probably not contemporary; but it may have been put up at some time, perhaps during the Peloponnesian War, when Spartan pride in everything Spartan was at its height. The same pride would secure the repeated performance and consequent preservation of his poems, as made him a Spartan instead of a Lydian.

His dialectic innovation, though not so remarkable as would appear at first sight,[1] was doubtless a real advance, but his claim to greatness rested, as we have seen, on greater things.

[1] the late Laconian forms such as $\sigma$ for $\theta$ must be due to comparatively late editing; inscriptions show that these changes were not recognised in the spelling of the dialect till some generations after the time of Alcman

It is now time to step back to the early history of Greek CHORAL MELIC. Among the various forms of this kind of poetry are some to which belong certain refrains, ἰήιε παιάν to the Paean, ὦ διθύραμβε to the Dithyramb, ὑμὴν ὑμέναιε to the Wedding-Song, αἴλινον to the Lament.[1]

These refrains, called by the later Greeks ἐφύμνια and in origin probably identical with the ἐπῳδός, whose name indeed is sometimes given them, are doubtless the oldest, and probably also the most truly ritual, parts of the song-element in the song-dances in which we find them. The lengthened vowel in two of them, like such forms as μαχεούμενος in Homer, betokens metrical adjustment, perhaps of stress-elements to the conditions of a pitch-language. Without pressing the parallelism unduly, we may note here that some of the old Norse ballads of the Shetlands have come down to us with the body of the stanza in an English translation, but with the refrain—which is comparatively unimportant as mere entertainment—still untranslated. Some of the traditional English carols similarly have the refrain in Latin. It would seem then that the refrain resists change more obstinately than the rest of the song, and the apparently non-Hellenic character of the Greek refrains points to a language shift. It should be noted here that ἰήιε παιάν recalls the Hexameter, and the Hexameter was closely connected with Apollo; while ὦ διθύραμβε is Iambic, and the Iambic was associated with Dionysus as well as Demeter.[2] The song itself was doubtless called after the refrain—παιάν, διθύραμβος, etc.—and not vice versa.

The Refrain in its earliest stage probably arose out of one or both of these elements: (1) the cult cry-and-movement—to use a term more applicable here than song-dance—of the crowd during the performance of a cult-act by one or a few of their number, an act in which most of them could share only vicariously, such as the slaying of an ox; (2) the 'occupational' cry-and-movement of a number of people doing the

[1] the war-cries ἐλελεῦ (or ἐλελελεῦ) and ἀλαλά are formal cries which might have but apparently did not become refrains; ἐλελεῦ was also used in lamentation [2] it should be added that ἐλελεῦ and ἀλαλά, like the Embateria, are Anapaestic, and that Euripides uses Anapaests in a lament, *Hec.* 155 ff.

same thing, such as rowing or reaping. In all such 'occupations' unity of movement is advantageous, in some, such as pulling on a rope, it is essential; and to secure this unity in an occupational song-dance—for that is what this cry-and-movement comes to be—we must have a leader. Out of such elements, the man who performed the sacrifice, the man who led the rowers or reapers, was probably evolved the ἐξάρχων or leader-off, who developed by the division of functions so well known to anthropologists into:

(1) The minstrel who played and sang and sometimes danced as well, while the chorus danced singing what they could, namely the refrain, which was always the same; and (2) the χοραγός or dance-leader, of whom there would seem to have been sometimes two, one to each half of the chorus. This occasional division of the chorus is probably due to several causes: (1) there was sometimes difference of age or sex—Olen's *Hymn to Eileithyia* was sung by boys and danced by girls—; (2) the ancient dance being mimetic, the dancers must often have had to represent two parties, as in a fight or a dispute; (3) non-Hellenic parallels show that among primitive peoples mimetic fights are a way of commemorating the dead, and have developed elsewhere than in Greece into competitions athletic and other.

This duality is probably reflected in some if not all of the following phenomena:

(1) in the Amoebeic Element, question-and-answer or the like, which has its derivatives in the stichomythia of Attic drama as well as in Bucolic poetry; (2) in the Triad—strophe and antistrophe followed by the epode deriving from the refrain, which was sometimes itself called ἐπῳδός; (4) in the Competitive Element which persisted in Greek life and literature even into the days of prose,[1] for instance in the Pythian ἀγῶνες at Delphi and the Dionysiac at Athens, and in the song-contests of Theocritus' shepherds. It also comes, this duality, into the Elegy and the Epode or epodic stanza, which only differ from each other in the Elegiac stanza or couplet having a doubled refrain (half-pentameter);

[1] this is the meaning of Thucydides' κτῆμα ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν, 'not for competition but for record

for in both, the first metrical element or line is divisible into two parts by the caesura.

If the Refrain, the 'Epode,' originated as we have suggested, whence arose the other part of the stanza? Apparently from the leader's part. In the Dirge for Hector in the *Iliad*, the speeches of Hecuba, Andromache, and Helen are as it were the leader's parts, and the wails of the women which follow each of them the choric or refrain element; in the earlier half of the same ritual performance, the leader's part is the lament of the minstrels, and the choric part again the wails of the women.[1] The dropping of the dancing chorus as it is dropped in Demodocus' κλέα ἀνδρῶν (but not in the *Lay of Ares and Aphrodite*) gives us monodic poetry; and this pedigree would seem to indicate that all monodic Greek 'art-poetry,' whether Epic, Elegiac, Iambic, or Melic, was in origin choral. But in some cases the ritual element resisted the tendency to make the performance a mere entertainment, and the dancing chorus, so far from being dropped, became more and more important, eventually taking to itself the leader's part (or the two leaders' parts) as well as the refrain.

This was the birth both of the Triadic arrangement, for instance of Attic drama, and of the Strophic arrangement, for instance of some of Pindar's Epinicia, the former a combination of the refrain or epode with *two amoebeic* leader's parts, the latter a fusion of it with a *single* leader's part.

It is significant here that the refrain often extends in Attic tragedy into a little strophe of three or four lines, for instance ἐπὶ δὲ τῷ τεθυμένῳ κτλ., Aesch. *Eum.* 321–346; and that the last line of the familiar Sapphic stanza was called the Adonian, being metrically identical in all probability with the refrain of the Adonis-Song. There is nothing to show, as is sometimes held, that the Strophic arrangement is older than the Triadic.

The choral cult song-dance, then, which emerges into the art-sphere in the latter half of the 7th Century, had an immemorial past behind it.

[1] whether or no this passage is a late addition, it is sufficiently ancient evidence for our purpose

It is to be observed in various stages of development in Homer, Hesiod, and the *Homeric Hymns*. The processional song-dance of the Muses to Olympus in l. 68 of the *Theogony* (c. 750 B.C.) was clearly conceived by a man familiar with the Processional Hymn. At l. 515 of the *Hymn to the Pythian Apollo* (c. 650 B.C.) the Paean is processional, led by Apollo φόρμιγγ' ἐν χείρεσσιν ἔχων ἐρατὸν κιθαρίζων | καλὰ καὶ ὕψι βιβάς, where the last phrase suggests the song-dance. At l. 157 of the much older *Hymn to the Delian Apollo* (8th Century) Delian maidens sing what is apparently the standing Hymn, like that of classical times, to Apollo and Artemis; but we should note that it is there still followed by the 'renowns of men.' Except perhaps for this feature, this song is essentially a Partheneion. The Wedding Song-dance and the Linus-Dirge song-dance in Homer have been mentioned above. In the *Shield of Heracles* (7th Century) [1] we have the bridal procession, with a chorus of youths singing to the pipe, and another of maidens dancing to the lyre; and the κῶμος or revel of young men 'some frolicking with dance and song, and others laughing in time with the fluteplayer as they went along.'

From the earliest form of the Hymn developed in all probability, as we have seen, the Epic Lay, the Hymn proper, and, as we shall see later, the Nome. Greek Choral Melic seems to have been derived from a later 'return,' so to speak, to the 'non-art' forms, ritual and once-ritual forms which had long existed side by side with the art-forms, but which hitherto had not been drawn upon by professional poet-musicians. In the 8th and 7th Centuries these 'non-art' forms, folk-forms, made a number of contributions to the art-sphere, where the two-time Hexameter had so long reigned supreme.

These were: (1) new metres and rhythms, for instance the three-time Iambic, Molossus, Ionic, the five-time Paeon and Cretic,[2] the Elegiac couplet; (2) new subjects or topics, for instance, lamentation, banter and invective,

[1] l. 270 [2] sometimes, by the lengthening of the first long syllable, the Cretic was adapted to what we call 6/8 time (or a double bar of 3); this adaptation is parallel to that of the ordinarily two-time Dactyl to predominantly Trochaic metres, which were usually three-time or rather six-time

exhortation with its offshoot 'moralising,' that is general reflexion on men and things (these new topics and their traditional metrical associations led the way to the personal poem of which we find examples even in Archilochus, and to the personal element in the Choral Melic such as Alcman's *Partheneion*); (3) the resuscitation, as an art-form, of the song-dance.

Apart from the evidence of Homer, Hesiod, and the *Homeric Hymns*, there is much to show that ritual song-dance had long existed in Greece.

The Megarians used to send a chorus of fifty youths and maidens to Corinth whenever one of the Bacchiad family died. This was not only the family of Archias founder of Syracuse (740 B.C.) but one of the Spartan royal families, and therefore very ancient. Singers and dancers are figured on a 'Dipylon' bowl. This Dipylon pottery, found at Athens, belongs to the 9th or 8th Century. We may compare too the Elean women's Hymn to Dionysus, and with it a passage of Pausanias (5. 16. 6) about the Heraean women's games or competitions: 'The Sixteen Women (chosen two from each tribe) also get up two choruses, one called the chorus of Physcoa, the other the chorus of Hippodameia. This Physcoa, they say, was a native of the Vale of Elis who bore Dionysus a son Narcaeus, and she and her son were the first to worship Dionysus.' These were no doubt choruses of women. Herodotus speaks of ancient invective choral song-dances of women at Aegina. There are also the Attic *τρυγῳδοί* or vintage-singers, from which came Attic comedy, and the *τραγικοὶ χοροί* held in honour of Adrastus at Sicyon.

Ritual song-dance, then, was very ancient; yet apart from prehistoric figures such as Olen, we do not hear of it in connexion with what we may call professional poets till Eumelus, and after him there is a gap of a century. Nor do we find it, in its 'pre-art' stage, connected with any particular God. When, however, it emerges as an art-form in the 8th and 7th Centuries, we find it associated with Apollo.

This is natural enough; for the only professional poetry up to that time had been connected with the worship of Apollo and the Muses, and the only known periodic competition of poets which we can call prehistoric is the contest which Pausanias tells us was founded at Delphi in

the days of Chrysothemis and Philammon. For the chorus in the ancient ritual of Apollo we have clear evidence in the Paean in Homer, in Olen's *Hymn to Eileithyia*, in the local Delian partheneia mentioned in the Homeric *Hymn to the Delian Apollo*, and in the χοροί sent to Delos as mentioned by Thucydides and the προσόδιον of Eumelus for the Messenians.

The chorus had probably been connected with the Pan-Dorian Apollo-festival of the Carneia in all Dorian communities from time immemorial, but had degenerated at Sparta into mere folk-ritual till the second revival of music, that by Thaletas in the 7th Century. If Terpander's earlier revival dealt with Choral Melic, we do not know of it. We find Thaletas credited, as we have seen, with the introduction of the Cretic and Paeonic rhythms and with the composition of song-dances for the choruses of the Three Ages at the Gymnopaediae. Tyrtaeus wrote for the same choruses, and also, as has been said above, composed Elegies for the flute. This brings us down to Alcman, with whom we have fully dealt already.

The Aeolian tradition deriving from Terpander, which supplied Sparta with a long line of poets mostly Lesbian, produced before the end of this wonderful 7th Century the two great Lesbian lyrists Sappho and Alcaeus. Among Alcaeus' ten Books probably only one was choral, the *Hymns*; among Sappho's nine [1] we find one comprising *Epithalamies*, and the contents of the others seem to have been mainly monodic.

Besides this new predominance of solo-song, we find new rhythms, some of which are familiar to us because they were adopted and adapted by Horace. Besides these distinctively Aeolic metres both poets used the Hexameter—but showing peculiarities which may well be pre-Homeric—,[2] and Sappho's eighth Book contained

[1] for the question whether there were two differently arranged editions in Roman times see vol. i, p. 218 n. [2] κέλομαι begins one line of Alcaeus, and another ends with ῥόος ἐς θάλασσαν ἵκανε, while Sappho used the Spondaic beginning so frequently as to give her name to that type of line

Iambics, probably including Trochaics; but whether these were plain trimeters and tetrameters or combinations such as we find in Archilochus, we do not know.

One of the outstanding features of the new Aeolic verse is the entire absence of resolution and of groups of three short syllables. It can hardly therefore derive from the same source as the Paeon (⏑⏑⏑—), which was Cretan, nor as the Choree or Tribrach (⏑⏑⏑) which was Phrygian. Another peculiarity is the Choriamb (—⏑⏑—). The 'true' Choriamb, composed as it were [1] of a Dactyl *plus* an extra-long syllable, occurs only in Asclepiad metres. It is equivalent to *two* bars, or *one-and-two-thirds* bars, of three-time.[2] In Glyconics and kindred metres the presence of the Choriamb is merely a question of syllable-division; it may be there, but it is not necessary to postulate it. The Ionic rhythms involving the feet ⏑⏑—— and ——⏑⏑, as their name suggests, are something quite different. The Ionic, like the Molossus (———), is equivalent to *one* bar of three-time. This, and perhaps the Glyconic, occur in Alcman. These metres may therefore have come earlier than the others into Lesbian art-poetry. Whatever their ultimate source, the Ionic certainly, in view of its name, and the Glyconic probably, because of its so frequent use by Anacreon, came through Ionian channels. The 'Sapphic' stanza with its 'epode' called Adonian, which occurs in the refrain of the Elean *Hymn to Dionysus*, in the cry ὦ ἴτε Βάκχαι in Euripides, and in one form of the refrain of the Paean, ὦ ἴε παιάν, and the Asclepiads, used by Sappho in a choral song involving question and answer between a girl-choir and Cytherea, point to connexion certainly with folk-hymns, perhaps with a traditional Adonis-Song. The Glyconic (of which Alcman's 130. 5 is an uncertain example, as it follows two iambic dimeters), in view of Catullus' Epithalamium in the Glyconic-Pherecratic stanza, certain similar hymeneal fragments of Sappho and Euripides (*Troad.* 323 ff.), and the rhythm of the Wedding refrain, ὦ ὑμὴν ὑμέναιε, may perhaps be derived from an even more ancient Marriage-song. The worship of Adonis, mentioned first by Hesiod, seems to have come from Semitic sources through Cyprus. Some of these new-Lesbian metres, for instance the

[1] the Greeks probably felt it more as an iambus *plus* a trochee
[2] cf. Anacr. 97. 2, 5; or more accurately one bar of 5/6ths of a bar of 6/8 time

'Sapphic' and 'Alcaic,' to judge by their remaining so long without imitation, were perhaps peculiarly suited to the Aeolic accentuation; for the dialect-accent must have emphasised the particular character of an Aeolian or Dorian song even more than the 'mode' in which it was sung.[1]

Another peculiarity of Aeolic verse is that its arrangement is always strophic, never triadic, even in choral poetry. Even poems consisting entirely of similar lines, the prototypes of such odes as Horace's *Maecenas atavis edite regibus*, were considered in Alexandrian times to be made up of two-line strophes. This would hardly have been an invention of the Alexandrian editors. The Triadic arrangement, which, it should be remembered, involved by custom the construction of a different metrical system for every poem, is to be recognised, as we have seen, in Alcman's Partheneion, but in the *home* of the Lesbian tradition, as far as our scanty evidence goes, it never appears. It was probably a Dorian feature. Compare the *Song of the Three Ages*. We may remark here that, although these Lesbian poems were written in strophes like a modern church-hymn, the music, that is to say the notes as apart from the rhythm, must have changed completely from strophe to strophe. The repetition was metrical not tonal. The same is probably true of all Greek lyric. If it had been otherwise, the overlapping of the sense from strophe to strophe and even—

[1] these modes (ἁρμονίαι, tunings of the lyre) were a series of limited 'scales' of 7 (or 8) notes differing from one another mainly, but probably not entirely, in relative pitch; each of the series began one note higher than its predecessor; each could be either in the 'chromatic' or the 'diatonic' scale, according to the position of the semitones; they had various emotional associations, much as we roughly associate grief with the 'minor' and joy with the 'major'; they were named after their origin (to arrange them from 'low' to 'high') Lydian, Phrygian, Dorian, Aeolian, Ionian, but this nomenclature eventually underwent considerable change, *e.g.* the Aeolian became the Hypodorian, and the Mixolydian (said to have been invented by Sappho) was added below the Lydian; the Dorian and Aeolian were traditionally proper to Choral and Monodic lyric respectively, the Phrygian to flute-music and the Dithyramb, the Lydian to laments, the Ionian to love and pleasure; anyone who has an 'absolute' sense of pitch, and has played an elaborate piece of music he knows well on a piano tuned a tone or a tone-and-a-half lower than his own, will realise the possibility of this difference of emotional association

as in Pindar—from triad to triad, would hardly have been possible. Moreover Greek music took account of the pitch-accent, at any rate, it would seem, till the mid-5th Century,[1] and this was ignored in Greek metre till stress began to resume its sway in the language. The dance, on the other hand, where dance there was, could remain essentially the same throughout, though there could be, and doubtless was, much variety of action without any change of the actual steps.

Other notable features of Lesbian poetry are the frequency of alternatives such as *ὄρρανος* and *ὄρανος*, which, however they should be spelt, may be reckoned historically correct—both standing for *ὄρϝανος*; and the lengthening of certain consonants for metrical purposes, for instance *ὀννώρινε*. Both these features have their parallels in Homer, where dialectical considerations point to their belonging to the Aeolic element. The metrical lengthenings, at any rate, are in all probability survivals of an early stage of Greek or pre-Greek poetry when the rules of quantity had not worked themselves out, but words were simply grouped roughly in rhythms. The initial 'freedoms' ⏓ ⏓ or ⏓, found in certain Aeolic lines and also in Vedic poetry, may well be equally archaic. As in ordinary speech, rhythmic fixity doubtless began in Greek poetry and its forbears at the end of the unit. This rough grouping into rhythms is most easily conceived of as taking place at a stage in the growth of the language when stress was the predominant form of accentuation, when the rhythms were stress-rhythms as in the lyre (and piano), not length-rhythms as in the flute (and organ). And the fact that there were two quintuple or five-time feet called Paeon, ⏑⏑⏑⏑⏑ and ⏑⏑⏑– (or –⏑⏑⏑), the first of which is conceivably that of the earliest form of the refrain of the *Paean*, *ἰηπαιάων*, can better be accounted for by supposing them twin descendants of a foot of five beats than of five lengths.[2]

[1] compare Dion. Hal. *Comp.* 11 on a 'chorus' of Euripides with the Delphian 'Hymns' to Apollo; this disregard of the pitch-accent was clearly one of E.'s innovations (cf. Ar. *Frogs* 1313 ff.) which was not followed by the conservatives; it would tend to make it less easy for the audience to follow the words, and doubtless contributed to the resuscitation of the monodic, and therefore more easily intelligible, Lyre-Sung Nome (see p. 673) [2] cf. Aristox. ap. *Ox. Pap.* 9 col. 4, where the possibility of a Paeon of five shorts is suggested

If this is right, the absence of resolved feet from Lesbian verse seems natural enough. The unit was traditionally the syllable, not the short syllable, and consequently it would not occur to anyone to substitute two shorts for one long. That would come in later as the stress-tradition faded away and the increasing use of the flute, with its 'sustained' rather than 'percussive' sound, supported that growing reliance on variation of length rather than of loudness which was natural to the art-rhythms of a pitch-language.[1] Last, but not least, Lesbian poetry speaks its own language. Tyrtaeus mixes, though indeed rarely, with the traditional Ionic of the Elegy the Doric of his audience; Alcman allows the Aeolic which we may take it was traditional in the Sparto-Lesbian Succession to colour the Doric which he was praised for substituting for it; Sappho and Alcaeus throw off the foreign yoke and write as they spoke.[2]

Here then we have clear evidence of the incorporation into Greek poetry of a fresh tradition, which eventually combined with those of Thaletas and Polymnastus and produced the great lyrics of Pindar and Aeschylus. Some of its elements may well be due to Lydian influence, old and new. Terpander introduced the *pectis* from Lydia; Sappho was the first to use the Mixolydian 'mode.' Others were native, we may suppose, to Lesbos. The avoidance of three concurrent short syllables is, as we have seen, essentially Greek.[3] In any case it was doubtless derived, most of it, from the 'folk,' among whom, always open indeed to foreign influence, an influence which in the days of slavery was felt in every household but the very humblest,[4] it had nevertheless

[1] the flute and the tribrach were supposed to be Phrygian
[2] this of course does not mean that they eschewed all poetic locutions; they wrote in the spoken dialect, but what they wrote was poetry
[3] or pre-Greek; Vedic 'tends to eliminate even groups of two shorts' (Meillet, *Orig. Indoeurop. des Mètres Grecs*, p. 45)
[4] Plutarch's story of the Helot prisoners of the Thebans (see p. 611), and the story of the ill-treatment of the free-born female captive from Olynthus in Demosthenes *F.L.* 402, imply that it was the custom to make your prisoners-of-war sing to you; cf. the Athenian prisoners at Syracuse; slaves were often prisoners-of-war

preserved features both of the songs the early Greek colonists had brought with them to Lesbos, and of those they had found there when they came.

The causes of this incorporation, whether it was made by Sappho and Alcaeus or, what is more likely, their immediate but unknown [1] predecessors, are to be looked for in changing circumstances and a changing outlook. For one thing, the introduction of coinage had but recently given its great stimulus to commerce, and the accumulation of wealth had begun to give men freer command of the labour of their fellows. This showed itself not only in the multiplication of 'tyrannies' throughout Greece, but in the conflicts between nobles and commons, as for instance at Mytilene. Sappho, who was banished by the democratic dictator Pittacus, was of high birth, and her husband a very rich man who came from Andros: her brother accumulated enough wealth as a trader in wine to buy the notorious courtesan Doricha 'at a high price.' It is natural in such circumstances—in Greece—that poets should get more to do. We may believe that ritual song-dance, particularly if, as it often was, it was competitive, gave opportunity for the display of wealth. Wealth made the individual, with his greater command of others' hands, a greater person than his neighbours, a more important wheel in the machine of state. This feeling of importance would seem to have expressed itself in art-patronage, and fostered a demand for poetic praise of men as well as of Gods.

The first portrait statue—of a victorious Spartan athlete at Olympia—appears in 628, the first Encomium among the fragments of Alcaeus. These Eulogies were doubtless a development of an old feasting-custom not unconnected with the Homeric 'renowns of men' on the one hand and the ritual Libation-Song on the other. The Love-Song, found, as we have seen, already in Alcman, was a specialised development, we may take it, of the same originals;

[1] possibly Arion was one

its sister the Epinicion or Song of Congratulation for victory in the Games is found—but as a 'Hymn' to Heracles celebrating the poet's own success—as early as Archilochus. To the same family doubtless belongs the Scolion or Drinking-Song, whose origin, as we have seen, was ascribed to Terpander.[1] This too is found in Alcman as well as in Alcaeus. Alcaeus' *Stasiotica*, Political Songs, were probably separated from his Drinking-Songs by the Alexandrian editors merely because of their subject. We have an iambic tetrameter in Alcaeus, and, as we saw just now, Sappho's eighth Book was called *The Iambics*. Whether or not the traditional metre of invective was commonly used by both, the lampooning spirit is in some of the *Stasiotica* of Alcaeus and in Sappho's lines *To a Woman of No Education*.

During the 7th Century the whole Greek view of life had become more individualistic, more self-conscious, more analytic.[2] Poets now sang more about their own feelings, and addressed themselves to the emotions of individuals as well as to those of collective audiences. The sphere of art-activities was enlarged to include private life. The old customs of the feast became the proper subject of high art, and high art took over with the customs the folk-metres which belonged to them. This is doubtless why these new metrical forms emerged in Lesbian poetry, and why too, though new to the world of art, they are so remarkably archaic in colouring. But this was not all. Archilochus is said to have invented the custom of 'reciting some of the Iambics to music and singing others.' Thus begins the divorce of poetry from song. And when poetry has once become possible apart from music, it has taken the first step towards becoming a thing written rather than a thing spoken. The written epitaph is to the

[1] these types are discussed pp. 653 ff. [2] cf. the development of the use of the Indicative Mood (that of the Objective realm) for unfulfilled wishes, between Homer and Tragedy; this shows a power of analysis to which the Latins did not attain

lament, the written love-poem to the serenade, as the written message is to direct speech.

Even in Archilochus there are fragments which might come from letters; Alcaeus writes from exile to his friend Melanippus; Sappho's so-called *Hymn to Aphrodite* may be best interpreted as a love-letter; her scolding *Ode to the Nereïds* could hardly have been sung to Charaxus with lyre-accompaniment; we may well believe that Horace, in imitating the style and matter of the Lesbian poetry, imitated also its occasions, and some of his Odes are unmistakably letters, for instance I. 20, an answer to Maecenas' request for an invitation to the Sabine farm. Moreover in a new fragment of Sappho there is some trace of the poem of reflexion, in which the audience, as it were, is the writer himself.

These uses of poetry indicate again an increase of individualism and self-consciousness.

Among the remains of Alcaeus, besides the songs mentioned above, we find Hymns and War-Songs. All his forms, except the Hymns, were probably developments of the songs sung either at feasts or after the company had broken up and lovers sought their mistresses. Many were doubtless sung at table, some outside the loved one's door,—and some, as we have seen, were sent as letters. These occasions, we may take it, were not confined to men. Women were not kept in the background in Lesbos, or Sappho would not have had sufficient political influence to deserve banishment. Indeed the evidence goes to show that the seclusion of high-born women in Greece was Ionian rather than Dorian or Aeolian. Even at Athens, to judge by certain of Aristophanes' comedies, it was probably not so complete as is generally believed.

This is not the place to attempt an estimate of the influence exercised by these two Lesbians, direct or through their imitators, on the culture of the western world. We know what Dionysius thought of Alcaeus, what Plato thought of Sappho. To many moderns, Sappho, like Plato himself, is one of those great of the earth to whom one returns again and again to

find them ever greater. For all the answers to the question, "Why are these two poets—and Sappho, of course, in particular—so attractive to us?" we may indeed go far, but some of them are near and plain. First, of these more than of any ancient singer it is true to say that we find ourselves dealing with poets rather than poems, with persons rather than books. The curve of individualism reaches its peak in the self-revelation of Sappho. Secondly, and here again Sappho outshines her contemporary, they are masters, even among the Greeks, of the art of putting a thing briefly without making it bald, gracefully without making it untrue, simply without making it undignified. Thirdly, theirs is almost entirely free of the mannerisms of phrase which cause most other early Greek poetry, beautiful as it often is, to smack of the sophistication that comes of a long tradition. Fourthly and lastly, great as Greek Choral poetry could be, it was in its essence tribal, and that means bound up with national customs and habits of thought which to us are mere matter of history; the Lesbian Monodies, on the other hand, are concerned with the unchanging elements of man's individual life,—birth, feasting, friendship, love, war, ambition, exile, rest after strife, sleep, death. Good poems on such themes, in whatever language they may be written, to whatever time they may belong, ask of us no effort of the imagination; they go straight home.

In the first quarter of the 6th Century, when Alcaeus and Sappho were still singing in Lesbos, and Alcman still perhaps training girl-choruses at Sparta, there was a stir, as has been already said, among the fluteplayers, which caused the inclusion in the Pythian contests of Flute-sung Elegy and Flute-playing pure and simple. Of these two 'events' only the latter survived the first meeting, but elsewhere the flute continued to be the instrument proper to Elegy, and SACADAS of Argos was famous for both types of Nome, the Flute-sung, *αὐλῳδική*, and the Flute-played, *αὐλητική*. Of the former we

have mention of a *Taking of Troy*, and of the latter we hear of the *Pythian Nome*, a musical representation, in five 'movements,' of the fight between Apollo and the Serpent. Sacadas is mentioned with Thaletas as an innovator in rhythm. Another recorded name of this period, XANTHUS, is famous as that of the earliest known composer of an *Oresteia*, probably a Lyre-Sung Nome.

The life of STESICHORUS of Locri, called of Himera (if that be the solution of the puzzle of his identity), who was reckoned of the Nine Great Lyric Poets, would seem to lie between 630 and 550. He drew for themes upon his predecessor Xanthus, and his Lyre-Sung Nomes, if these they were, owed something to (the younger ?) Olympus.

He is connected in various passages of ancient authors not only with Himera and Locri (or Mataurus) but with Acragas and with the Arcadian town of Pallantium, whence he is said to have been banished to Catana in Sicily, the place of his burial. He seemingly did not belong to the half-Lesbian school of Sparta, and though he was contemporary with Sappho and Alcaeus, shows no trace of what we may call the new-Lesbian tradition.

His poems, arranged at Alexandria in twenty-six Books, ran some of them to more than one, though we hear of no generic titles but *Hymns*, *Paeans* and *Love-Songs*. He calls his *Helen* a *Proem* or Prelude, and his *Calycè*, which became a folk-song among the women of Greece, can hardly perhaps have been choral. The longer poems, as we shall see, were probably Lyre-Sung Nomes, divided perhaps into long episodes.[1] Such Monodies, as they seem to have been, would have the advantage over Choral poetry, as Timotheus saw many years after, in being more easily heard as words, and therefore more suitable

[1] the omission of his name by Proclus on the Nome is not conclusive against this view; he also omits Corinna; moreover the Nome and the Prelude were often confused (see below, p. 674); that they were Dithyrambs is hardly possible at this early stage of the Dithyramb's development; but some of them may have been Hymns, since Clement calls Stesichorus the inventor of the Hymn

as mere entertainment. The nature of the Nome will be discussed later. Meanwhile it should be noted that, apart from his 'invention' of the Triad, Stesichorus' fame seems to have rested on his power as a narrator. 'Longinus,' Quintilian, Antipater of Sidon, all compare him to Homer. Simonides speaks of the two in the same breath. The age of the tyrants was soon to see a repetition of that characteristic of the age of the kings, the court-poet. The mantle of the singer of the old Epic Lay had already fallen on the singer of the new Lyric Tale. But as yet, like the Lesbian Succession at Sparta, the poet was patronised by the state. We may compare Stesichorus' advice to the Agrigentines to beware of Phalaris, and his remark to the Locrians that they must not prove wanton, or the crickets would chirp from the ground.[1] The style here is reminiscent of the Delphic oracle. Stesichorus is still the medicine-man, the Hebrew prophet, the spiritual power rather in the state than of it.

The subjects of his poetry include, besides the myths of the Epos, certain love-tales—gathered presumably from the lips of the people—which are of great interest because they furnished models to the Alexandrian poets. Stesichorus' *Daphnis* was the forerunner of Theocritus' *Song of Thyrsis*, and may well be an ancestor, through the Greek Novel, of modern Romance.

The metres of his few extant fragments show some combination of Dactylic with Trochaic, especially in the 'epitritic' close (— ⏑ — —), but the two-time Dactylic greatly predominates. Only in the *Rhadina*, which Strabo thought to be wrongly ascribed to him, do we find any possible trace of new-Lesbian influence.

To Stesichorus is perhaps due the beginning of the structural expansion, both metrical and syntactical, which we see on comparing an ode of Pindar with an ode of Alcaeus. Whether we should accept the ancient belief that he invented the Triad, is doubtful. His name,

[1] instead of from the trees, which would be destroyed by an external foe

which is a nickname, indeed proves that he made some great advance in Choral Melic, and Suidas' authority declares that all his poetry was 'epodic.' Yet the very length of some of his poems points to Monody, and it seems well-nigh impossible, particularly in view of the new fragments of Ibycus, to regard the arrangement of Alcman's Partheneion as anything but triadic. The problem of priority of invention often remains unsolved to-day, with all the relevant documents available. In this case the internal evidence is almost none, and the external slight and indirect or else of questionable authority.

But there is no doubt that this Dorian who inspired Euripides the tragic poet and Polygnotus the painter, who was parodied by Aristophanes and sung at Athenian banquets, and whose choral achievements became the proverbial test of a Greek's claim to have been educated, was a very great man.

The next great name comes a generation later. Ibycus is for many reasons an interesting figure. This Dorian poet, who in so many ways resembles Stesichorus, and whose works were sometimes confused with his, refused to become tyrant of his native city, the half-Doric, half-Ionic Rhegium, and not only withdrew to the Ionian court of Aiaces at Samos but, as we now know, dedicated his poems (or a Book of his poems) to his son and successor Polycrates. This shows very clearly the power to which a poet could still attain by virtue of what we may call the medicine-man tradition. It was used either to thwart the power of the commercial tyrant, or, as Alcaeus used it, to rally the aristocrats against the rising middle-class. And it is characteristic of the age that the same man who was offered the supreme power in his birthplace, is the first recorded instance, after the Heroic Age, of a court-poet.

Ibycus' metres bear a close resemblance to those of Stesichorus. They are mainly combinations of Dactyl and Trochee with the Dactyl predominating. The structure of his poems, some of which we now know to have been triadic, shows no advance on Alcman. But we see

for the first time a certain sign of the spread of the new-Lesbian influence, the Choriamb. The same influence is probably to be traced in the personal note that sounds in the beautiful fragments of the Love-Poems which made his chief claim to immortality. It is clear that in losing Ibycus we have lost much, perhaps even a 'male Sappho.' Whether these Love-Poems were Monodies we do not know. Some of them certainly contained myths. But human nature as well as the Aeolian connexion makes it unlikely that they were all Choral. If the authorship of Stesichorus' *Funeral Games of Pelias* was sometimes attributed to him, it would seem probable that Ibycus wrote similar narrative poems, some of which may have been Monodic. The triadic arrangement of the poem dedicated (or dedicatory) to Polycrates would seem to imply that it was performed by a chorus as an Encomium or Eulogy, a development of the κῶμος of which we have already had examples—but Monodic examples—in Alcaeus. Some of the Love-Songs were probably of the same type. We hear of no Hymns or Paeans, though we have one mention of a Dithyramb. Of this we shall speak later.

The dedication to Polycrates is to be noted as a personal ending to a Choral and impersonal song. It marks the growing tendency to employ art-choral to honour an individual, a tendency which appears later in the Eulogies and Epinicia of Simonides and Pindar.

The new-Lesbian influence is very clearly marked in the fragments of a poet who sang at the same court. The long life of the Ionian Anǎcreon, beginning before the middle of the 6th Century, continued well into the 5th.

He probably died at Athens about 488. Aeschylus' first tragedy was staged in 499. Anacreon's life seems to have been spent at his birthplace Teos, at Abdera whither he went with his countrymen when they emigrated to Thrace rather than submit to the Persians, at the court of Polycrates at Samos, at Athens at the court of the Peisistratids, at the house of the Thessalian noble Echecratidas, and again at Athens under the democracy.

Antiquity seems to have possessed his works in five Books, the first three probably comprising his

Lyric poetry, the fourth his Iambic, and the fifth his Elegiac. Among his Elegies were Drinking-Songs, Epitaphs and other Inscriptions, and perhaps invective.

The use of metre for inscriptions was a survival of the very early days when all 'literature,' all that is that was composed for record or repetition, tended to be metrical, partly through long association with the dance, and partly because verse—which is not at that stage distinguishable from song—aids the memory. That the early Greek inscriptions were first in Hexameters [1] and then in the Elegiac metre,[2] points to the early separation—in this order—of Epos and Elegy from music. These were now the natural speech-metres.

One of Anacreon's Inscriptions appears to have been written for the grave of a fellow-countryman who fell in the battle which broke the resistance of the natives of Abdera; another is the dedication of a votive effigy for the victory of the horse of Pheidolas of Corinth at Olympia. The subjects of the Iambics seem to have been various, but all personal, and many of them, as would be expected, satirical. The most famous of these is the charming little piece, composed perhaps at Abdera, to the Thracian coquette. This must have been either sent as a letter, or sung—or recited—at a drinking-bout, perhaps both.

The metres of this Book owe much to the tradition of Archilochus, but also, like those of Ibycus, betray the new-Lesbian strain by the use of Choriambs. It is to be noted that the only two extant poems of any length are divisible into strophes of two and three lines respectively. The Melic poetry included Hymns, Love-Songs—one at least in the form of a Hymn—, Partheneia, and (what adds the last and most lasting touch to the traditional picture of this lover of lads, lasses, wine, and music) songs of regret for past youth. The Choral poems, of which we have the little Hymn dedicating a temple or statue of Artemis at the Ionian Magnesia, and a new and doubtfully restored fragment from the Maiden-Songs, show no ad-

[1] *e.g.* those on the Chest of Cypselus, Paus. 5. 18 [2] we have three ascribed to Archilochus, and three to Sappho

vance in elaboration on those of Ibycus. The metre, however, instead of being mainly Dactylic, is Glyconic, Choriambic, and Ionic, all new-Lesbian characteristics; and the poems appear to be arranged sometimes in homorrhythmic strophes of uneven length. The entire absence of the Triad may be an accident.

The fragments of the Melic songs of love and wine, in which Anacreon's self-revelation comes second only to Sappho's, but which, to judge by Horace's words in the Ode *Velox amoenum*, included narrative poems, have less fire and more sweetness than those of Ibycus. Though the serious note is not always absent from them, they seem to betoken a man who often played with love rather than loved, and, as we should expect in such a man, invective has here spread beyond its traditional spheres both of metre and occasion. Among them, for the first time, we find the Anacreontic or Half-Iambic metre, really a type of Ionic, which enjoyed so great a vogue with the late imitators on whom rests Anacreon's modern reputation. Of his fame in 5th-Century Athens there can be no question:

'On the Athenian Acropolis' says Pausanias (i. 25) 'are statues of Pericles son of Xanthippus and of his father also who fought the Persians at Mycalé. Near Xanthippus stands Anacreon of Teos, the first poet excepting Sappho of Lesbos to make his chief theme love. The statue represents him as one singing in his cups.'

The latter half of the 6th Century brought the beginnings of a change which proved of capital importance in the history of the world, the rise of Athens as the intellectual centre of Greece. Peisistratus or his sons collected the first recorded library, saw to the editing of Homer and Hesiod, and regulated the performance of the rhapsodes at the Panathenaic Festival; Hipparchus brought Anacreon to Athens and made Simonides, as we shall see, a court-poet; the young Pindar was sent to Athens to learn his art; within a generation of the death of Anacreon Athens had become the home of the philosopher Anaxagoras. Among the foreigners befriended by

Hipparchus was LASUS of Hermionê in Argolis, Melic poet, teacher of the lyre, and musical theorist.[1] He seems indeed to have been the first writer on the theory of music, to have improved the lyre by giving it a more extensive and more finely divided scale, and to have given new life to the Dithyramb—whose history is reserved for a later page—both by enlarging its metrical and tonal scope, and by making its performance competitive.

He clearly had much to do, after the fall of the Peisistratids, with the extension or institution of the intertribal contests in music and poetry by which Cleisthenes sought to establish his constitution in the affections of the people.

Though his Choral poetry seems to have survived into the Alexandrian age, we have only the first three lines of his *Hymn to the Hermionian Demeter*, and references, both of which throw doubt on their genuineness, to an asigmatic ode entitled *The Centaurs* and a Book of *Dithyrambs*.

His later reputation may be measured by his having been accorded a place among the Seven Wise Men, and his contemporary fame by Pindar's flute-master's choice of him to instruct his pupil in the lyre.

A then somewhat similar but now far more famous figure in the Athenian life of that day is the first Pan-Hellenic poet, SIMONIDES.

Born about 555, he seems to have spent his youth and early manhood in his birthplace, the Ionian island of Ceos; then to have lived under the patronage of Hipparchus at Athens; and after the fall of the Peisistratids to have migrated to Thessaly, where he lived with one or other of the great nobles. In the year 506 or soon after, he wrote an Epitaph for the Athenians who died in the operations against Chalcis, and early in the new century accepted the new order and returned to Athens to live under the democratic régime.

[1] it is significant that the first ancient system of musical notation was founded on an old Argive alphabet, and that Lasus' theoretical studies were shared by the Pythagorean Hippasus of Metapontum

Like Lasus, he seems to have thrown himself into the musico-poetical side of the popular movement, and is recorded as having won a victory as poet and chorus-trainer in the year after the battle of Marathon. At the age of eighty he won his fifty-sixth prize for the Dithyramb. He wrote the inscription for the new statues of Harmodius and Aristogeiton set up in 477. Friend of the foremost Athenian Themistocles and of the foremost Spartan Pausanias, he now wrote Epitaphs, Dirges, and other poems of the war, some of them in competition with other poets such as Aeschylus, some, we may believe, by direct commission. The last few years of his long life were spent at the court of Hiero of Syracuse, the resort at that time of his nephew Bacchylides, of Pindar, and of Aeschylus. In the year 475 his influence with Hiero, his fame in Sicily, and the traditional respect paid to poets as healers of discord, were such that he made peace in the field between the armies of Hiero and Theron of Acragas before a blow had been struck.

Besides his fame as a poet, Simonides enjoyed in antiquity the reputation of having invented the art of mnemonics, some system, presumably, of memory-training; and also of having added certain letters to the alphabet, a tradition founded perhaps on his having set the fashion at Athens, as a popular Ionian poet well might do, of employing the Ionic alphabet, which seems to have come into vogue in Attic literature in the middle of the 5th Century, though it did not supersede the old alphabet officially till the first year after the Peloponnesian War.

For us Simonides lives in his noble Epitaphs of the Persian War, in his great little Dirge for the heroes of Thermopylae, and in his incomparable *Danaë*. These rank with the fragments of Sappho, the Parthenon, and the Dialogues of Plato as the finest living flowers of the Greek genius.

Hymns, Paeans, Prayers, Dithyrambs—these to the Gods; Dirges, Epinicia, Eulogies, Inscriptions—these to men; such was the ancient classification of his works. Suidas' notice mentions as his most famous Elegiac poems

*The Kingdom of Cambyses and Darius, The Sea-fight with Xerxes, The Sea-fight off Artemisium*; as his most famous lyric poem *The Sea-fight at Salamis*; and includes among his works a Book of *Tragedies*. His Ἄτακτοι Λόγοι were perhaps a sort of Mime. Among the *Eulogies*, besides that on Salamis, were Elegiac poems on the battles of Marathon and Plataea. Among the *Inscriptions*, besides War-Epitaphs, are lines for the tomb of the daughter of Hippias, for one of the Alcmaeonids, for the runner Dandes of Argos, for Lycas a Thessalian hound. The same Book contained dedications for votive-offerings for victories over Chalcis, over the Persians off Artemisium, over the Carthaginians at Himera and the Etruscans off Cumae; for the altar of Zeus Eleutherios at Plataea; for the statues of winning athletes; for a painting by Polygnotus at Delphi.[1]

None of Simonides' Melic poetry seems to have been Monodic. In the fragments of his Choral works we find for the first time the common Lyric dialect of speech—and one may almost add, of metre—which seems, like the common Epic dialect which generations before had been the first literary expression of the unity of the Greek race, to have arisen as part of the new emphasis in that unity brought about by the Persian Wars.

Neither in speech, metre, nor structure is there any notable distinction to be made between these fragments and the 'choruses' of Attic drama. Some of the Epitaphs show Doric forms rather than the traditional Ionic when they are written for Dorians; the Melic dialect does not vary. Here too for the first time we find the Triad in its full development with strophes eight or nine lines long. Side by side with it we find, as in Pindar, the strophic arrangement; here also the strophes are longer than hitherto. These changes in the direction of greater elaboration should be considered in connexion with the musical reforms of Lasus, and the statement of the Scholiast on Pindar that the 'originator' of the dancing-chorus was Arion of Methymna (at Corinth), who was followed (seventy years later) by Lasus.

[1] some at least, probably all the best, of the Simonidean Inscriptions printed in vol. ii are to be ascribed to Simonides; the fashionable doubt of their genuineness is chiefly due to misunderstanding of Herodotus (see vol. ii, p. 353 n.)

In default of the self-revelation of monodic poetry, the basis of our estimate of Simonides naturally includes the stories that gathered round his name. Many of these record wise sayings, some of which are proverbs still: 'Fortune favours the brave,' 'Painting is silent Poetry,' 'Play all your life and never be entirely in earnest.' On the other hand, there are references even as early as Aristophanes to his penuriousness; and Pindar was supposed to hint at him where he says 'The Muse was no seeker of gain then, nor worked for hire,' and the ancient comment is 'He means that nowadays they compose victory-songs for pay, a custom begun by Simonides.' Pindar was probably referring to all contemporary poets including himself. It may be that the Eulogy, being complimentary of an individual, was the last form of poetry to be bought and sold, or that till the end of the 6th Century poets had lived by teaching the young, and regarded the composition of lyric poetry and the training of choruses as acts of grace. In any case a dispassionate survey of all the external evidence suggests, not a niggard, but a man of independent disposition who was not content to live as a mere hanger-on of rich men, but believed the labourer to be worthy of his hire; and this is not inconsistent with the great kindly humorous soul that beams from the *Danaë* and the Epitaphs. Sappho was supreme in the solo-song, the personal lyric; Simonides was great because he took the choral lyric, the collective epitaph—the impersonal song, the song of the tribe—and made it, humanly speaking, personal.

Among the fragments of Simonides are certain after-dinner impromptus, which, like some of the dedicatory Inscriptions, show the marvellous technical ingenuity that comes of a life spent in handling words. The dinner-table was clearly the venue of his passage-at-arms with a man who, significantly of the period, combined the Lyric and Iambic poet with the Comedy-writer, and strangely enough was a five-event champion as well, TIMOCREON of Rhodes. By the irony of fate Timocreon owes the preservation of his most considerable extant fragment to his having

attacked in it Simonides' friend Themistocles. It is a triadic poem, and therefore probably Choral, written in a much more pronounced Doric than that of the Attic 'choruses,' and was probably sung and danced, like Simonides' *Victory-Song for Scopas*, at a drinking-party. The Eulogy here masquerades as a lampoon.

Timocreon's poem in Ionic dimeters beginning 'Quoth a pretty man of Sicily to his mother,' and his monodic Drinking-song in Trochaic dimeters to the God of Riches, suggest that he is indebted, if not for form, at least for matter, to Alcaeus. He seems to have quoted an Iambic line of Anacreon's. Like Simonides, he also wrote Inscriptions. Of his Comedies, like Simonides' Tragedies, nothing is known except the statement of Suidas that he wrote them.

Another poet of this age who seems to have combined 'pure' lyric and the drama was Phrynichus, whose first tragic victory was in 511, and who is recorded by Timaeus as a writer of Paeans.[1] Thus in the first quarter of the 5th Century signs are already visible of a change in the history of Greek Melic. The lyric genius of Athens is soon to run in but two channels, the Dithyramb and the Drama.

Before we continue the account of Lyric at the new literary metropolis we have to speak of four poets, two Pan-Hellenic and two provincial, the latter, whom we shall take first, both wholly or in part Dorian, and both—a thing hardly to be expected in Ionian Athens—women. The noble figure of TELESILLA of Argos shines for us in the pages of Pausanias and Plutarch, but as a poet, or rather a prophet, turned warrior. Of her poetry we know hardly more than that, like another Dorian, Timocreon, she used the Doric dialect and sometimes the Ionic measure, and that she wrote what was perhaps a Partheneion to Artemis and probably a Hymn to Apollo.

Of the great Boeotian poetess who was by some

[1] unless indeed we read, with T. Reinach, Tynnichus for Phrynichus

accorded tenth place in the 'canon' of Greek Lyric Poets, there is fortunately more to say. Apart from her famous reproof of the young Pindar (above, p. 6), and his as famous but less courteous reference to her rusticity (above, p. 8), little is known of CORINNA beyond what may be gathered from the few extant fragments of her work. She was born at Tanagra; she perhaps lived part of her life at Thebes; she was five times victorious over Pindar; she took Pindar to task in a poem for using an Attic word; she wrote 'five Books, and Inscriptions, and Lyric Nomes.' She was moreover a pupil of an otherwise almost unknown lyric poetess Myrtis of Anthedon, who wrote at least one poem, known to Plutarch, on a local Tanagraean myth, resembling in subject the love-tales of Stesichorus and in general type the stories sung by Corinna herself.

To judge by her editor's orthography, which cannot be earlier than the 4th Century, the edition in which the Alexandrians apparently found Corinna's works was made long after her day. It throws light on the provincial, or should we say national, character of her work compared with Pindar's, that it was not 'metagrammatised' like his into the new Attic alphabet, but into its offshoot the new Boeotian. The edition was probably made by a Theban schoolmaster soon after the battle of Leuctra, when the national pride of the Boeotians ran high.

In the extant part of what appears to be the introductory poem to her *Old-Wives' Tales*, of which there were perhaps two or more Books, she sings 'for, *or* to, the white-robed daughters of Tanagra'; but whether this means that they were the performers as choruses of maidens or merely the audience which she chiefly had in view, is not clear. Her subjects seem to be mainly the local myths of Boeotia, often taken, as her title plainly tells, from the lips of the people, and told not without charm in a singularly plain and simple way nearer kin to the Fable than to the Epos. There is some small trace of personal poetry, but this may belong to the personal part of Choral works.

The dialect is the half-Aeolian Doric of Boeotia, the metre mainly perhaps Ionic Dimeters or Glyconics arranged in equal strophes of five or six lines, the latter admitting of resolution at the beginning. She wrote, we know, Lyric Nomes, the introductory parts of which were probably in Hexameters; but whether her other narrative poems also were Monodic is not certain. The separation of the Nomes perhaps suggests that they were not. Her Book of Inscriptions speaks for the wide vogue of the fashion which among the great poets seems to have begun with Sappho, if not with Archilochus.

Of the local Boeotian tradition to which Myrtis and Corinna seem to have belonged we have no other trace. Anthes, who hailed from Myrtis' birthplace, belongs to the Dark Age; the poetess Boeo is of unknown date.

Corinna's greater pupil, PINDAR, whose poems lie beyond the scope of this book, must nevertheless find brief mention here. We are told that his flute-teacher, perhaps seeing dimly that the new Pan-Hellenism was centred, for poesy, in Athens, thither—it would be about the year 505—sent the young Theban to learn the lyre. Among his teachers was the great poet-musician Lasus. The lad returned to Thebes to be rebuked by Corinna for the neglect of 'myth' in his poems, and to lose to her five lyric contests; after which he lost patience with the provincial-minded judges and called his old instructress 'a Boeotian sow.'

His first datable Ode, *Pythian* x, was written in 498 when he was twenty years of age, his latest, *Pythian* viii, in 446 when he was seventy-two. He seems to have lived most of his life at Thebes, with occasional visits to the various places in Greek lands to which he was called to exercise his art of poet-musician and chorus-trainer. In the 'life' prefixed to his works by the Alexandrians who edited them we read: 'He wrote seventeen Books, I *Hymns*, II *Paeans*, III and IV *Dithyrambs*, V and VI *Processionals*, VII to IX *Maiden-Songs*, X and XI *Hyporchemes* or Dance-Songs, XII *Eulogies*, XIII *Dirges*, XIV to XVII *Victory-Songs*.' By this list we may measure our losses in Greek Choral Lyric; for, but for a

few fragments, these last four Books are all of Pindar that we have.

With no complete Epinicion of Simonides to which we may compare Pindar's, we cannot tell how far the structure of his odes or his treatment of the myth[1] were new. But the outward and visible informality which embodies an inward and spiritual symmetry; the seemingly casual, yet never, we may believe, really abrupt, transitions which give to these works of consummate art the easy flow of an evening's intimate conversation; the light and landscape that is born of a single epithet; the vivid portrayal of action as by a painter whose strokes are firm and few; the dark metaphor doubtless made plain by the gestures of the dancers; the effect of playing with a story rather than telling it; the combining of a sublime detachment of outlook with the sympathy of one acquainted with grief—it is part of the Greece of that day that such things should be in a song of congratulation to an athlete, but some at least of them we may believe are Pindar's own.

Till a generation ago Pindar's Epinician Odes were the only complete examples we possessed of Greek Choral Melic outside the Drama. In 1896 the sands of Egypt gave us part of a papyrus-roll containing a number of Epinicia and Dithyrambs of his younger contemporary, the last of the Great Nine. Bacchylides, like his mother's brother Simonides, was a native of Iulis in Ceos, where he was born about 510. Like Pindar he seems to have visited the houses of his patrons in various cities of Greece; he was apparently with his uncle at the court of Hiero at Syracuse; he spent part of his life in exile—probably for anti-democratic tendencies—in the Peloponnese; his first datable ode was written about 485, his latest in 452. A comparison of his 'output' with that of Simonides and Pindar indicates a similarity throughout; but we find no Dirges, and we do find Love-Songs. If the two elder poets wrote Erotica, they were included in their *Eulogies*. To Bacchylides, like

[1] for these details the reader may be referred to the text-books, *e.g.* Gildersleeve's *Pindar*

Pindar but unlike Simonides, were ascribed *Processionals* and *Partheneia*. But we must remember that these classifications owe much to Alexandria; and in any case it is clear that the themes of these three poets and the treatment of their themes were closely akin. Hence partly no doubt the rivalry between the two Ionians and the Aeolo-Dorian; hence also perhaps in some degree their excellence.

Yet we may believe they were far from equal. Before we had Bacchylides we knew 'Longinus'' dictum:

'Bacchylides and Ion may be faultless, may have attained to complete mastery of the smooth or polished style, whereas there are times when Pindar and Sophocles carry all before them like a conflagration, though they often flicker down quite unaccountably and come to an unhappy fall; yet surely no man in his senses would rate all the plays of Ion put together at so high a figure as the *Oedipus*.'

And now for Bacchylides we can agree. Bacchylides' eagle, his ghosts beside Cocytus, his flowers of Victory around the altar of Zeus, are fine delicately conceived pieces of imaginative writing; but they do not bring water to the eyelid like Simonides' *Thermopylae* nor, like Pindar's three-word apocalypses, stir thoughts too deep for tears. Our mind's eye may delight in Bacchylides, our heart goes out to Simonides. Bacchylides' material was the same as Pindar's, but his treatment of it, as far as we can judge, much less original. His myths, both in style and structure, bear a closer kinship to the Epos, or rather perhaps to the Lyre-Sung Nome that had long taken its place in narrative song. His tale has more of the novel than Pindar's and less of the short story. He is more concerned with the facts of a victory than with its meaning. With him gnomic commonplace is not transmuted into prophetic utterance. He is more of the professional song-writer who entertains, less of the inspired prophet who needs must teach. He might (almost) have written some of the 4th *Pythian*; he could never

have written the 5th. The reader feels somehow that Bacchylides' charms are embroidered on his theme, while Pindar's are inwoven in it. His beauty is of the earth, Pindar's of the waters under the earth. 'Man is the dream of a shadow'; for all his power as a narrator, Bacchylides could not have written that.

Before we continue our story it will be convenient to give some account of the various kinds of Melic poetry. Of the history of the HYMN down to the days of Terpander we have spoken already.

In Roman times Hymns were classified as εὐκτικοί 'of prayer,' ἀπευκτικοί 'of deprecation,' κλητικοί 'of invocation,' ἀποπεμπτικοί 'of valediction.' The first would correspond with Simonides' Book of κατευχαί or *Prayers*. The last, of which the ancients had examples in Bacchylides, would be used for instance at Delphi when Apollo withdrew for his winter sojourn in the land of the Hyperboreans. The Cletic Hymn is exemplified by opening lines addressed to Aphrodite by Alcman and Sappho, and one or other of the types in the fragments of the *Hymns to Hermes* and *Athena* by Alcaeus; in a perhaps complete *Hymn to Artemis* by Anacreon; in the beginning of Lasus' *Hymn to Demeter*; in a paraphrase of what were probably the first six stanzas of Alcaeus' *Hymn to Apollo*; and some fragments of the Hymns of Bacchylides and Pindar. Sappho's *Ode to Aphrodite*, like Anacreon's to Dionysus, is apparently an adaptation of the Hymn to the purposes of a Love-Song or Love-Message. These few instances, none of which, except the two Love-Songs, is necessarily to be considered monodic, are sufficient to give some idea of the Hymn of the early classical period. Catullus' *Hymn to Diana*; Horace's *Carmen Saeculare* and some of the *Odes*, for instance those *to Mercury* (i. 10), *to Venus* (i. 30), *to Diana* (iii. 22); and the Hymns of Tragedy and Comedy, for instance the beautiful invocation to the Clouds in the play of Aristophanes; will help to fill out the picture. The earliest extant non-hexameter fragment of a Hymn is a line from one to Demeter included in the Ἰόβακχοι of Archilochus. The connexion of these Hymns with the *Homeric Hymns* is marked by the use of the word Proem for the Homeric *Hymn to Apollo* by Thucydides,

and for Alcaeus' *Hymn to Apollo* by Pausanias. To judge by the fragments which seem to come from Simonides' *Hymn to Poseidon*, the Hymn was later elaborated to include myths of some length, in this case that of the Argonauts. Towards the end of the classical period we hear of Hymns by Timotheus, one of which, at any rate, was monodic. Long before this the Hymn, almost alone of classical Choral Melic, had thrown off the dance. The Hymns of classical times were generally sung at a sacrifice, by a chorus standing round the altar of the God. There is, naturally, no trace of the Triad, and, again perhaps naturally, there seems to have been no characteristic rhythm. In post-classical times the Hymns were frequently performed by children of both sexes. The early parallel of Olen's *Hymn to Eileithyia* suggests that this may have been common in the classical period. Bacchylides calls Hymns παιδικοί, though the actual form of the word is suspect.[1]

The Processional or Prosodion, of which we have two lines of an early example composed by Eumelus for a chorus of Messenians to sing at Delos, seems to have been a sort of Hymn-in-motion sung as the dancing chorus approached the temple of the God.

The author of the passage in the *Theogony* (68) describing the progress of the Muses to Olympus, was doubtless, as we have seen, familiar with the Prosodion (see p. 622). Like the standing Hymn, it included a petition. Eumelus speaks of himself as an innovator. The ascription of the invention of this form to Clonas probably marks a later resuscitation involving the supersession of the lyre-accompaniment by that of the flute. The metre was at first, as it seems, the Hexameter; later the characteristic rhythm was the Prosodiac ——⏑⏑—⏑⏑—(—), probably a folk-rhythm forerunner of the Anapaestic, as the 'Half-hexameter' found in one of Sappho's Wedding-Songs and in proverbs may have been one of the ancestors of the Hexameter. It is found in the Embaterion or *Song of the Battle-Charge* of the Spartans sometimes ascribed to Tyrtaeus. The revival of this rhythm for use in the Prosodion was perhaps due to Clonas. Processionals

[1] cf. παίδειοι ὕμνοι in Pind. *Is.* 2. 5, but there the meaning is perhaps different, if indeed it is not a play on the two meanings

formed two Books of Pindar's works and at least one of Bacchylides'. Pindar's longest extant fragment opens with an address to Delos. A song sung in the Prosodiac metre in honour of the Spartan general Lysander has the Paeanic refrain and is called a paean by Duris (p. 470).

The PAEAN was apparently a development of a probably non-Hellenic cry, ἰηπαιάων, used to invoke a healing and averting deity who came, after Homer's day, to be identified in various parts of Greece with various Gods and Heroes; chiefly with Apollo, though even Pindar's Book of Paeans contained, we are told, songs addressed to all the Gods.

The Paean was sung at the beginning of any important undertaking, such as a voyage, for instance the Athenian Expedition to Sicily, or a battle—this was post-Homeric—for instance that of Salamis;[1] in the worship of Apollo as a special type of song or song-dance of prayer or thanksgiving, sometimes processional or performed at various points where a procession temporarily stopped, always after the libations which followed a sacrifice, taking in some cases the place of the Hymn; among the customs of the feast—originally identical with the sacrifice—as a particular sort of hymn or prayer after the threefold libation which bore the same relation to the ensuing drinking-bout as the sacrifice to the just-completed feast; after victory, for instance that of Salamis, when Sophocles played the lyre and led the dance of naked youths, as a song of thanksgiving and triumph at the setting up of the trophy or as the returning troops marched in. With the last use went, naturally enough as time went on, the notion of praise of the victorious general, for instance the Anapaestic, or Prosodiac, and therefore probably Processional, Paean sung to Lysander at Samos, and the competitive Paean performed to Antigonus and Demetrius at Athens. Side by side with these more formal uses was the use of the refrain as a mere shout of joy, as it were *Hurrah*, especially for victory in battle. Eventually there seems to have arisen some confusion between the Paean and the Prosodion, and even the Hymn. In Aristophanes' *Thesmophoriazusae* (311) the refrain of the Paean is used as a sort of *Amen* to the Hymn-prayer. The

[1] see Thuc. 6. 32 and Aesch. *Pers.* 393; cf. Xen. *Hell.* 2. 4. 17 where the general ἐξάρχει τὸν παιᾶνα

introduction of the Paean at Sparta was ascribed to Thaletas, who was said to have brought it from Crete, when summoned to stay the plague. The Cretan connexion is also marked by the Homeric *Hymn to the Pythian Apollo* (*c.* 600 B.C.). The rhythm of the oldest form of the refrain, coupled with the name of the foot known as the Great Paeon, points to the original metre having been composed of groups of five long syllables. This is perhaps the best way of scanning the 'Hymn' Ζεῦ πάντων ἀρχά ascribed to Terpander. But the extant Paeans show no surviving trace of this rhythm and but few traces of its sister the ordinary Paean — ⏑⏑⏑ (*or* ⏑⏑⏑ —), both possible descendants of an old stress-foot of five beats (see p. 627 above). It is possibly not without significance that the 'new-Lesbian' Melic shows the clearest traces of old stress-conditions, that Archilochus calls the Paean 'Lesbian,' that the refrain bears a resemblance to the name of the Paeŏnians, and that Orpheus' head was carried, in the tale, by the Hebrus to the shores of Lesbos. The Paean of public ritual accompanied all the sacrifices at Delphi except those offered during the three months' winter-absence of Apollo, when its place was taken by the Dithyramb. It was sung by women at Delos, by youths at Thebes; at the Spartan Gymnopaediae it was performed by naked youths in honour of those who fell at Thyrea in 546. From about the year 460, when the cult of Asclepius was introduced at Athens, it became the custom to sing Paeans there, in which Asclepius was probably associated with Apollo, on the eve of the Greater Dionysia. We have fragments or mentions of Paeans by Stesichorus, Tynnichus, Simonides, Pindar, Diagoras, Bacchylides, Sophocles, Socrates, Ariphron, Timotheus; and a considerable number belonging to the late 4th Century and after, some of them complete, are preserved in inscriptions. The two 'hymns' with musical notation found at Delphi, which are composed in Paeons and Cretics, may possibly be Paeans. That the later Paean did not always contain the refrain is clear from the ancient controversy over Aristotle's *Ode to Virtue* (p. 410).

The Symposiac or Dinner-table Paean was the everyday counterpart of the festal Paean at private dinner-parties, at club-feasts, at the common table of certain Dorian communities, and the like. References to it are found as early as Alcman. Among the Athenians —and the customs

of other peoples were probably very similar—the wine was mixed in three bowls, from each of which the first ladleful was poured on the ground to Olympian Zeus, the Heroes, and Zeus the Saviour; and then the whole company, every man holding a laurel twig, sang the Paean. If a fresh bowl was required, it was sung again. And sometimes there was yet another singing of it, to end the evening's festivity; this last Paean was sung by the host alone. The flute, the instrument proper to a sacrifice, was the usual accompaniment, played by a hired flute-girl. These dining-paeans were addressed primarily to Apollo, but like their greater counterparts they came to associate with him other deities such as Poseidon, or quasi-deities such as Health or Virtue. The Paeans chosen were mostly perhaps 'classics'; we hear of those of Stesichorus, of Tynnichus,[1] of Pindar. The other songs of the feast, Drinking-songs, Eulogies, were secular; the Paean, like the English 'grace,' was sacred. The Paean was generally Choral, the secular songs generally Monodic.[2]

The traditional contents of a Paean seem to have been first an invocation, then something of the nature of a 'myth' with occasional reference to present-day topics, and finally a prayer. During the reign of the Hexameter, that metre seems to have been employed. A survival of this use is perhaps to be seen in the Hexameters that appear in the Paean-like ode in the *Oedipus Tyrannus* (151 ff.). Later, as in the other kinds of Melic, the older rhythms resumed their sway. The refrain either divided the couplets or strophes, which, to judge by Aristophanes' song in the *Wasps* (863 ff.), sometimes extended to half the whole poem, or made part of their last line or lines. In the latter case we find it in certain of Pindar's Paeans elaborated into a short sentence, sometimes recurrent as in ii, sometimes not, as in vi. In three of the four extant triadic Paeans of Pindar, the refrain or refrain-sentence ends the Triad, and it may have done so in the fourth (*Ox. Pap.* 1791). Better evidence for the structural evolution of Choral Melic could hardly be wished for (see p. 621). In the Alexandrian period, like other forms of Melic poetry, the Paean tended

[1] so T. Reinach for 'Phrynichus' Ath. 250 b [2] or songs originally choral sung as solos; it was one advantage of the absence of part-singing from ancient music that this was possible, and this is one of the reasons that the line of distinction between Choral and Monodic is sometimes so hard to draw

to drop its isostrophic arrangement; and the refrain, if it occurs, is apt to occur capriciously. The instrument of the public or Festal Paean was at first, as was to be expected, the lyre, and later flute and lyre, or even, notably in the Processional Paean, the flute alone. The accompaniment of the Symposiac Paean, as we have seen, was given by the flute.

The Paeans both Festal and Symposiac were turned to secular use before the end of the 4th Century. The Encomium or EULOGY was the result of a similar but far earlier change.

Among its early ancestors we should doubtless reckon the Homeric 'renowns of men.' Its connexion with the feast—originally a sacrificial feast—shows that like all ancient customs it was once part of a rite; and just as the narrative Epic seems to have budded off from the Hymn, it may well be that the Eulogy was an offshoot of the Symposiac Paean. But the name 'the song in the *κῶμος*' points to a more immediate derivation from the revel with which the symposium ended. Indeed Pindar more than once uses the word *κῶμος* in the sense of *ἐγκώμιον*. Apart from Homer, the earliest extant example is Alcaeus' monodic *ἐπαίνησις*, as the Lesbians seem to have called it, to his brother returned from the wars. The new triadic fragment of Ibycus, if Eulogy it be, shows the type fully developed as a form of Choral Melic, an elaborate secular song-dance performed in honour of an individual at a feast. Such a development could at first only be expected under the conditions which produce court-poets. In the hands of Simonides, at any rate, the Choral Eulogy became established as one of the great types of Greek Melic. We have a considerable fragment of a poem in seven-line strophes addressed to the Thessalian prince Scopas, which, beginning with the rhythm called Encomiologic, —⏑⏑—⏑⏑—⏓—⏑——, is probably an Encomium. In it the poet speaks up in his own person for the man whose character is 'not too good for human nature's daily food.' Of the Eulogies of Bacchylides we have two incomplete examples, one to Alexander son of Amyntas, king of Macedon, and the other to Hiero of Syracuse (*Ox. Pap.* 1361). Both are composed in short recurrent strophes; both begin with a reference to the *βάρβιτος*; both refer to the symposia at which they were performed;

both may be Monodic. The better preserved of the two, in which the Encomiologic metre predominates, sings of the pleasing effects of the wine-cup; the other, which is written in kindred rhythms, mentions an Olympian victory. A more mutilated part of the same papyrus would seem to indicate that Bacchylides' Encomia sometimes contained a myth. We have mention of two Eulogies of Diagoras, one of a Mantinean, the other of Mantinea. This Eulogy of a state was doubtless performed, like Pindar's xith '*Nemean*,' of which presently, at a city-banquet in the town-hall. The Eulogies of Pindar formed his xiith Book, from which we have three considerable fragments. By a lucky chance we have also one complete Encomium included—apparently because it mentions local victories in wrestling—in the *Nemean Epinicia*. Of these four poems, two are strophic and two triadic; one begins with the Encomiologic, one has it—with additions—at the end, and all are in kindred rhythms. 'Nemean' xi was sung and danced in praise of Aristagoras of Tenedos after a public sacrifice and feast on the occasion of his becoming president of his city's council. It begins with an address to Hestia, whose sacred fire was kept burning in the town-hall; wishes that Aristagoras may win favour by his year of office; congratulates his father on him, and himself on his 'splendid body'; hints—by way of averting the Nemesis that came, and still comes, of over-praise [1]—that despite his beauty, wealth, and athletic prowess he is nevertheless mortal; yet adds that it is good that 'we' his fellow-citizens should tell his praise. Then comes the reminder that he has won sixteen victories in the wrestling-match among neighbouring peoples, and the assurance that he would have been victorious at Pytho and Olympia had his too diffident parents only thought fit to allow him to compete there. Next, after a moralising 'transition' to the effect that some men are 'cast out from good things' by boasting, others by mistrusting their strength, follows a reference to his heroic ancestry; then more moralising, on the heredity of virtues, how one generation will have them and another not, for that it is destiny that leads men on; Zeus gives us no clear sign of the future,

[1] this precaution, a commonplace in Pindar, has its echo in the modern Greek custom of averting the evil eye by spitting in the face of a person whom you have praised

yet hope drives us to embark on high designs; we should therefore pursue advantage moderately, 'for fiercest is the madness that comes of desires unattainable.' The word ἐγκώμιον came to be used of any song of praise addressed to an individual, for instance Simonides' Dirge *On those who fell at Thermopylae;* and the type eventually evolved both 'Epic' Eulogies, which presumably were recited, and prose panegyrics. The extension of the term to other forms of Melic was really a reversion; for it was the songs of the κῶμος that were in all probability the forbears of the Victory-Song, the Drinking-Song, and the Serenade and other Love-Songs.

Indeed the distinction between a Eulogy and an Epinicion or VICTORY-SONG was probably first drawn at Alexandria. In any case, what difference there was came of the accident that the 5th-Century Greek honoured commons as well as kings, and the victor in the Games, whatever his rank, became a man of the highest distinction.

A prototype of the Victory-Song is Archilochus' so-called 'Hymn' of Victory to Heracles, celebrating his own success in the competitive hymn to Demeter (see p. 606). In those days a poet could sing of his own prowess—if he remembered to 'ascribe all to God'—for instance in the 'seal' of a Nome or Partheneion; but it was probably some generations yet before the true Encomium became an art-form, and perhaps another generation before it evolved the Epinicion proper. We have fragments of Victory-songs by Simonides dating from the last decade of the 6th Century; the earliest of Pindar's forty-three was written in 498. Thanks to the preservation of Pindar's Epinicia and some of those of Bacchylides, discussions of the form, contents, and occasions of this type of choral song-dance are easily available elsewhere.[1] Here it is enough to remind the reader that after the year 573, of every four years the first saw an Olympic Festival in July or August, the third a Pythian in August, the second and fourth an Isthmian in the Spring and a Nemean in July; and there were a very great number of lesser festivals of a similar kind. At all these the athletic 'events' aroused the widest interest, but we should remember that Pindar celebrates a Pythian victory in the

[1] see particularly Jebb *Bacchylides* Introd.

Flute-Nome. The enumeration of these competitions is a syllabus of ancient education, and the catalogue of the known poems which celebrated them a hymn to the spirit of Greece.

Another variety of the 'Song-in-the-κῶμος' was the Eroticon or LOVE-SONG.

This may be said to have had its prototypes, if not in the Hymns to Love ascribed to the early bards and sung at the Eleusinian Festival (see p. 594), in the Love-Elegies of Archilochus and Mimnermus—which were probably recited rhythmically to the flute –and in the ribald songs of another Ionian, Polymnastus. But Chamaeleon ascribed the first Love-Songs to Alcman. It is significant that Alcaeus begs his beloved to 'receive your serenader (κωμάζοντα),' that is κῶμος-singer. When the symposium broke up, the guests went merrily through the streets and lovers sought their loves. This rout was called κῶμος. Whether the Love-Song was sung at the table like other Eulogies, or at the door of the beloved, depended on circumstances. If the beloved was of the opposite sex, the latter would more probably be the occasion. In the hands of Sappho and Alcaeus, the masters of Monody, the Eroticon quickly reached its zenith. Ibycus, with his half-Dorian origin, was perhaps the first to make it, as a court-poet might, like any other Encomium a choral song-dance,[1] though it is not likely that all his Love-Songs were Choral. The Ionian Anacreon, truer to human nature, more consistently followed, we may believe, the great Lesbians. The connexion of the Love-Song with the Eulogy is marked by Pindar's Encomium to *Theoxenus of Tenedos*, the beautiful youth in whose lap the aged poet is said to have died. This, which consists of a single Triad, was probably sung and danced by a chorus after a feast. In spite of the personal form of its expression it has a strangely impersonal, almost unworldly, ring, suited not only to the formality of its performance, but to the character and, we may believe, the age, of its author.

Another and at first doubtless identical offshoot, as it would seem, of the Symposiac Paean, was the Scolion or DRINKING-SONG. Here again classification apparently derives from a circumstantial and once fortuitous distinction.

[1] these perhaps are the παίδειοι ὕμνοι of Pindar, *Is.* 2. 1 ff.

# THE DRINKING-SONG

The term Scolion apparently came to be used of the post-Paeanic song if it was sung while the drinking went on, the term Encomium if it was sung when it was over—or nearly over. The exact moment when the κῶμος could be said to have begun was often doubtless as imaginary as the Equator, and thus the term Encomium was often used of a song sung at the table. Hence the seeming confusion in what, even if it was editorially useful, was a fundamentally arbitrary classification. It is to be noted that the Argument to Pindar mentions a Book of *Encomia* but not of *Scolia*, though Athenaeus cites his 125th fragment from the 'Scolion to Hiero'; and that Aristotle classes as an Encomium the *Harmodius-Song*, which may nevertheless be taken as typical of the *Attic Scolia*, a collection which no doubt formed part of the library of every Athenian lyrist-schoolmaster in the mid-5th Century. We shall speak of this presently. The earliest Drinking-Songs were ascribed, perhaps wrongly, to the Lesbian Terpander. In any case it is clear that they came up as art-forms about the middle of the 7th Century, and their budding in Alcman and their flowering in Alcaeus suggest an Aeolian, perhaps once part-Lydian, stock.

Alcaeus uses the Scolion not only as a pure Drinking-Song, but as a Political Song, to rally nobles against commons, to attack the tyrants; as a War-Song, to inspire his countrymen in the Athenian and Erythraean wars; and, inevitably in such a man and in such a quarter of the Greek world, as a Love-song. Aristotle quotes an attack on Pittacus as from the *Drinking-Songs*, and yet Alexandria seems to have put the Scolia in one Book and the Stasiotica in another. The distinction would probably have puzzled Alcaeus himself. They were all Songs of the Table. The invective element came, if you will, from Archilochus, the erotic from Mimnermus, the warlike from Tyrtaeus. But in the hands of Alcaeus the invective becomes public instead of private, the erotic active instead of passive, and the warlike personal instead of tribal. This development was due partly to the man, and partly, as we have seen, to the hour. Sappho's Table-Songs were sometimes political, but more often, we may believe, songs of love and friendship. She, too, however, was a good hater, and it is clear that she sometimes attacked her rivals, if not to their faces, at least in a company of sympathisers who would pass the song on. Like their imitator Horace, both Lesbians seem, as has

been said above, to have used the song as a letter. Most of Anacreon's songs of satire, of love and wine, of regret for past youth, are clearly Melic and Monodic Table-Songs or Iambic (or Trochaic) recitations to the lyre. Even in the court-poet the political motif is not always absent.

Lesbian influence is clear too in the book of *Attic Scolia*, whose preservation we owe to Athenaeus. Here we find political or national songs referring to the struggles of the nobles against the Peisistratids, celebrating the tyrannicides, recalling the Persian Wars; songs lauding Athena, Demeter and Persephone, Apollo and Artemis, Pan; or gnomic (moralising) songs on friendship and good company—all these in the characteristic four-line 'hendecasyllabic' stanza; an 'Alcaic' strophe on the theme 'Look before you leap,' and a partly Glyconic fable of the Crab and the Snake, both perhaps from Alcaeus; and a number of couplets mostly gnomic in subject and in Choriambic metres, some taken from Praxilla. The book perhaps included the distrophic *War-Song* of Hybrias the Cretan. With the exception of this last and Callistratus' *Harmodius-Song*, which has four isorrhythmic strophes, they are all of but one stanza. The repetitions in the *Harmodius-Song* (ll. 1–2 = ll. 9–10, ll. 3–4 = ll. 15–16) are probably a characteristic feature, to be connected in the history of folk-song with the competitive 'capping' in certain forms of Bucolic poetry. Compare the quotation-capping scene between Bdelycleon and Philocleon in the *Knights*.

There is no doubt that improvisation took part in the creation of many of these Drinking-Songs. A change in the fashion of these things is indicated by a passage which is also valuable as showing us how these songs were sung at Athens, Aristophanes *Clouds* 1353 ff., which is here given in Rogers' translation :

*Strepsiades.* Well from the very first I will the whole contention show :
'Twas when I went into the house to feast him, as you know,
I bade him bring his lyre and sing, the supper to adorn,
Some lay of old Simonides, as, how the Ram was shorn :
But he replied, to sing at meals was coarse and obsolete;
Like some old beldame humming airs the while she grinds the wheat.
*Pheidippides.* And should you not be thrashed who told your son from food abstaining
To *sing!* as though you were forsooth cicalas [1] entertaining ?

[1] who lived on dew

*Str.* You hear him! So he said just now or e'er high words began:
And next he called Simonides a very sorry man.
And when I heard him I could scarce my rising wrath command;
Yet so I did and him I bid take myrtle in his hand
And chant [1] some lines from Aeschylus, but he replied with ire,
'Believe me I'm not one of those who Aeschylus admire,
That rough, unpolished, turgid bard, that mouther of bombast!'
When he said this, my heart began to heave extremely fast;
Yet still I kept my passion down, and said 'Then prithee you,
Sing [2] one of those new-fangled songs which modern striplings do.'
And he began [3] the shameful tale [4] Euripides has told
How a brother and a sister lived incestuous lives of old.
Then, then I could no more restrain, etc.

The Drinking-Song was evidently an alternative to the ῥῆσις or 'speech' from Tragedy, and it was the host's part to decide what form the entertainment should take. The myrtle-branch (perhaps commemorative of the tyrannicides) or a spray of laurel (connected probably with Apollo and the Paean) was passed from hand to hand as the guests took turns at recitation. When singing was the order of the day, the place of this branch was taken by the lyre with which the singer accompanied his song. As all the guests could not be expected, as a rule, to be able or willing to sing, the lyre's course round the company was often somewhat 'crooked'; hence, in contrast with the regular course of the branch, the proceeding, and after it the song itself, was called σκόλιον.[5] The entertainment was sometimes varied by all the guests singing together, for instance the stanza Ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνητῷ; but such were probably merely Monodic songs, as it were, multiplied, and did not involve the dancing which was characteristic, we may believe, of most Choral Melic.

A form of Choral Melic in which the dance predominated over the song was the HYPORCHEME.

This, once probably the ritual dance of the Curetes, was said to have been introduced from Crete by Thaletas, and to have been the accompaniment proper to the ἔνοπλος

[1] λέξαι [2] λέξον [3] ᾖσε, see p. 584 [4] ῥῆσιν

[5] Martin sees a sign of the Aeolic pedigree in the accentuation, but this is regular in an oxytone adjective which became a noun, cf. δόλιχος

ὄρχησις or Pyrrhich, which at first—always at Sparta—was a dance-at-arms, later a mimetic dance of more general type associated at Athens with Dionysus. But it was probably not confined to this use, being more generally a dance of many accompanying a dance of few, the few being silent and more mimetic than the many who sang. Its characteristic metre was the Cretic (—⏑—), though this does not predominate in the longer extant fragments and the names of certain metres, for instance the hyporchematic prosodiac ⏑—⏑⏑—⏑⏑—⏑ | —⏑—⏑—⏑, point to a great widening of the metrical scheme. We have mention of Hyporchemes by Xenodamus, Pindar, Bacchylides, Pratinas. The three most considerable fragments, once given to Simonides (vol. ii, p. 330), are now generally ascribed to Pindar. These, like the large fragment of Pratinas on the over-importance given to the flute, are probably characteristic in the rapid motion of their rhythm and the liveliness of their subject-matter. As would be expected, the 'mode' employed was the Dorian. There is no trace of strophic or triadic arrangement. We are told that both sexes took part. According to what is perhaps a late authority, the Hyporcheme was performed by a chorus who ran round the altar while the sacrifice was burning. This, which does not seem consistent with the other evidence, may have been a late development. Athenaeus compares the Hyporcheme with the Cordax of Comedy by reason of its sportive character. It was employed in Tragedy, for instance by Sophocles *Phil.* 391 ff., and is perhaps to be recognized in Comedy, for instance at the end of the *Ecclesiazusae*.

Some of the songs of Greece, naturally, such as the Mill-Song and the Spinning-Song, never came upon the stage of art; others, such as the Reaping-Song, only in the book-form of Alexandrian Bucolic (Theocr. 10. 41 ff.); some, such as the Iobacchus, made art, as it would seem, by Archilochus, were superseded by other similar forms; others were indeed brought into art-poetry in Lesbos, but seem to have had no vogue elsewhere in the classical period. The Adoneion or ADONIS-SONG and the Epithalamium or WEDDING-SONG, both connected with cults which made their chief appeal to women—whence probably their lack of vogue in the Greece

of the classical period—became art-song in the hands of Alcman [1] and Sappho.

As we have seen, the ‘ Sapphic ’ stanza probably owes something to the people's Adonis-Song; and there are several fragments of Sappho which clearly come from her Adonideia, of the composition of which she seems to speak in a new and doubtfully restored fragment. One of these fragments, which is in a Choriambic metre, belongs to an Amoebeic song between a chorus of maidens and their leader who personates Cytherea—an interesting parallel to the early Dithyramb, itself the work of a Lesbian, Arion. Adonideia are also ascribed to the Dorian poetess Praxilla of Sicyon. In the Alexandrian period, when women's natural position in civilised life comes again to be reflected in the treatment of love in literature, we have Bion's hexameter *Lament for Adonis* and Theocritus' book-representation of the song sung on the previous day of the festival to celebrate the marriage of Adonis and Aphrodite.[2]

The same period saw a revival of the Epithalamium. The hymeneal folk-songs, of which the refrain was ὦ ὑμὴν ὑμέναιε or the like, were apparently of several classes: the song of the marriage sacrifice and feast, the song of the wedding-procession,[3] the songs at the door of the bridal chamber before and after the nuptial night; but some of these may have been late developments. The procession-song only is mentioned in Homer, where it is clearly a song-dance. Theocritus' *Epithalamy of Helen*, which we are told owed something to the *Helen* of Stesichorus, and seems to show an acquaintance with the ixth Book of Sappho, is supposed to be danced by maidens before the chamber during the night. Sappho's 65th fragment ends with a reference to the coming dawn. The *Helen* of Theocritus begins with banter of the bridegroom, quickly passes to praise of the bride's beauty and her skill as spinner and weaver and as player of the lyre—this makes

[1] the Adonis-Song is not quite certain for Alcman, but we know that he mentioned a Phrygian fluteplayer called Adon, who perhaps took his name from the God he personated [2] xv. 100 ff.; the song itself contains (137 ff.) a forecast of the dirge to be sung on the morrow [3] if the *Harmatian Flute-Nome* ascribed to Olympus means Chariot-Tune, it may well belong here; cf. Didymus ap. Sch. Eur. *Or.* 1384 and the *Epitymbidian Nome*

the chief part of the song—, and after a climax consisting of a promise to choose a tree to be called and worshipped as Helen's, ends a farewell to the happy pair with the line

Ὑμὴν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρείης,

which, as well as the topics of the song, may be traditional. Part of one earlier example (Sa. 66), if it was written for a real wedding and is not a mere tale in song, a Lyric Nome like those of Stesichorus, is remarkable as containing (or being in the form of) a myth. With one exception which is open to the same doubt (146), all the other fragments of Sappho's ixth Book appear to be concerned with the present. To judge by some of them, the bride herself took part in an Amoebeic song with the bridesmaids: and here, as in Theocritus, we find banter, but not only of the bridegroom. The lines on the doorkeeper are composed in a sort of 'Half-hexameter,' like the meshymnic[1] fragment (148) but with the first two 'shorts' of any length. Sappho indeed seems to have employed various metres for this kind of song, including, like her imitators Catullus and Theocritus, the traditional art-form, the Hexameter. Her 'Half-hexameters' and her Glyconics—and with the latter we may compare Catullus' other *Epithalamy* and the metre of the wedding-refrain—probably, as we have seen, came from popular forms. The Wedding-Song naturally appears sometimes in Attic Drama, for instance at the end of Aristophanes' *Peace* and in the *Trojan Women* of Euripides. We also hear of a Wedding-Song by Philoxenus, which was perhaps exceptional for the time. Telestes' *Hymenaeus* was a Dithyramb.

The Homeric form of the Threnos or Dirge has already been described. Its chief occasion was the laying-out of the corpse, but in Athens, at any rate, it was probably sung also on the thirtieth day after the burial and repeated at the anniversary of death. The existence of a traditional Flute-Nome called *Epitymbidian* or *Over-the-Grave*; the derivation of Elegy, sung to the flute, from the lament; and the practice in 5th-Century Athens of making a prose laudation over the dead, point to its having been performed sometimes at the actual burial. Two, at any rate, of the popular forms which stand behind the Dirge are the Ialemus and the

[1] *i.e.* with the refrain following each line

Linus, both having their echoes in Attic drama, the former for instance in Aeschylus *Supplices* 113 ff. and Euripides *Phoenissae* 1034 ff., and the latter in Aeschylus *Agamemnon* 121 ff., Sophocles *Ajax* 626. The traditional metre of the Ἰάλεμος was perhaps ⏑–⏑–⏑–⏑– | –⏔–⏑–– for this rhythm occurs in both the above passages and corresponds in part with the word itself, doubtless once a refrain. The Linus refrain was Dactylic, αἴλινον αἴλινον; which is derived from the Semitic and once meant 'woe for us!' Both these forms were said to have come from Asia, and both refrains, being non-Hellenic and therefore unintelligible, gave rise to myths in which Ialemus and Linus were persons. The Linus-Song in Homer has been already dealt with on p. 586. There was some confusion in the later antiquity between the Θρῆνος and the Ἐπικήδειον. The Epikedeion was perhaps once an alternative term which came later to be used for the Elegiac Lament in particular; the adjective ἐπικήδειος occurs first in Euripides. As with so many other forms of Melic poetry, we have indications of the use of Hexameters in the first art-stage. We may compare Euripides *Andromache* 103 ff., where an Elegiac Lament by Andromache herself is followed by a Choral Ode in which the Hexameter is mixed with 'Half-pentameters' as well as with Iambic and Trochaic lines reminiscent of the Ialemus. Compare also the *Helen* 164 ff. The Elegy of Andromache is doubtless closely akin both to the 'Epigram' or Inscription commemorative of the dead, and to the Ἐπιτάφιος Λόγος or Public Funeral Oration delivered over fallen warriors at Athens at least as early as the beginning of the 5th Century. Bion's *Lament for Adonis* is entitled ἐπιτάφιος; here we find the amoebeic and refrain elements of the old popular Dirge, of which the former survived in the κομμοί of Attic drama.

In art-poetry, with the possible exception of Stesichorus, the Dirge appears first among the works of Simonides, where, perhaps under the influence of the Eulogy, it seems to have thrown off the refrain.[1] The *Dirge for Those who fell at Thermopylae* was probably sung and danced over their grave. If complete, it is a single strophe of ten lines. The *Danaë*, if it is a Dirge, was a more elaborate work in two or more Triads of 25 or 30 lines, containing a myth. Simonides seems to have raised the Dirge, as

[1] cf. the later Symposiac Paean, p. 652

he did the inscriptional Epitaph, to the highest point of excellence, equalled, but not surpassed, by a poet whose thoughts were deeper but not wider, of whose Dirges we have several considerable fragments. In one of these Pindar describes the life of the departed, in the other he seemingly embodies the Orphic doctrine of reincarnation. We know, too, that Pindar wrote a Dirge for Hippocrates, brother of the great Athenian Cleisthenes, who probably died about 486. The instrument of the Dirge, naturally, considering its connexion with the Elegy, was the flute.

Apart from the Dithyramb and the Nome, which are reserved for a later page, we find in the catalogue of Proclus, which is based on Didymus, four more kinds of Melic, Partheneia, Daphnephorica, Oschophorica, and PRAYER-SONGS.

The last, *εὐκτικά*, are probably a late subdivision of the Hymn, of which we see a trace in one of the Alexandrian titles of Simonides' Books, *κατευχαί*. They apparently differed from the Hymn in accentuating the element of petition, but they did not eschew the myth. Simonides' *Sea-Fight off Artemisium* was, it would seem, a Prayer-Song performed in obedience to the oracle which bade Athens ask aid of the son-in-law of Erechtheus, that is Boreas, and perpetuated, if we may interpret Himerius, in the Panathenaic procession.

The Athenian OSCHOPHORICON was a form of Processional song-dance performed just before the vintage by twenty youths chosen two from each tribe. These traditionally represented the young Athenians rescued by Theseus from the Minotaur; but the rite clearly was a conflation, for besides Theseus and Ariadne, it did honour to Dionysus and Athena Sciras, the latter the protectress of the olive. The two principal dancers, who were dressed as maidens in memory of the ruse by which Theseus increased the proportion of males to females in the human tribute of Athens to Cnossus, carried grape-hung vine-branches; women who represented the mothers of the intended victims carried in the procession baskets of food like that with which they had furnished them for their voyage; and the ceremony, besides the bearing of the vine-branches (*ὄσχοι*) from the temple of Dionysus at Athens to that of Athena Sciras at Phalerum, included races among the choristers, and on their return to Athens

funeral rites commemorating the death of Aegeus, and a banquet. The songs were probably of a two-fold nature alternating grief for the death of the father with joy for the triumph of the son.

Of the Daphnephorica or Laurel-bearing Songs, which were composed by Alcman, Alcaeus, and Simonides, and of which Pindar's works contained three Books, we now have an incomplete example written by the Theban poet for the Daphnephoria held every eight years in his native city in honour of Apollo Ismenius.

The procession, said to be commemorative of an ancient victory over the Oetaeans, consisted of a chorus of branch-bearing maidens led by the priest of the year, a handsome boy of noble birth, called the Daphnephorus, who, with his unbound hair crowned with a golden diadem and wearing a long and richly-embroidered vestment and a special kind of shoes, followed his nearest kinsman of either sex, the actual 'bearer,' with his hand upon the laurel. This 'laurel' was an olive-branch bound with bay and flowers, which was surmounted by a globe of copper from which depended a number of smaller globes, and had tied to its middle another small globe to which were fastened purple ribbons, its lower end being wrapped in a piece of yellow cloth. The explanation given was that the upper globe and its dependants represented the sun, the planets, and the stars, the lower the moon, and the ribbons, which were 365 in number, the days of the year. Similar rites were observed at Athens and elsewhere, notably at Delphi, whither every eight years a chorus of children, led by a child Daphnephorus personating Apollo, brought laurel-branches by a traditional route from Tempe, in commemoration, it was said, of Apollo's return from his journey thither to purify himself after slaying the Serpent. Pindar's extant Daphnephoricon is written in Triads of fifteen short lines. His Daphnephorus' father Pagondas, whose own father Aeoladas is the real inspirer of the poem, commanded the Thebans when they defeated the Athenians at Delium long afterwards. The girls of the chorus sing of the occasion; of themselves and their dress; of the Daphnephorus and the honours his family has won in the Games, with some reference to Theban politics; but the myth, if there was one, is not extant.

The poem is really a special kind of PARTHENEION' showing a family resemblance to the partly extant Maiden-Song of Alcman.

We are told that Pindar's Partheneia were almost exceptional among his works as displaying less of the 'archaic and austere style' otherwise characteristic of him.[1] It may be, if we may judge by the remains of Alcman's, that the difference lay in a lighter tone, though this is hardly borne out by the fragments. The Partheneion was a sort of Processional song-dance allied to the Hymn, but still containing the secular elements of which the Hymn seems, as we have seen, to have divested itself by a process of budding-off, and always, as the name implies, sung by maidens. Of Alcman's work in this kind we have already spoken on p. 615. Here it is enough to add that in the hands of its 'inventor' it is clearly characterised in its personal part by a merry badinage between teacher and taught,[2] sometimes delivered in the poet's own person, sometimes in his choir's, which speaks for the happy relations between them, and throws a pleasing light on the position of women in Dorian communities. We hear of Maiden-Songs by Simonides and Bacchylides; we have a few fragments of Pindar's three Books and a few lines which may come from Partheneia by Telesilla and Corinna; and in a recently restored papyrus, a passage from the hitherto unknown Book of these songs by Anacreon. This new fragment is important because it shows that of the Choral songs sung by women the Maiden-Song, at any rate, was not confined to the Dorians and Aeolians.

It is now time to resume our story, which broke off at the end of the 'Canon' of the Lyric Poets. Though local competitions both in song and in the games still went on all over Greece,[3] sometimes, as at Syracuse, attaining more than local importance, most of the greater poetical and musical talent of the 5th and 4th Centuries appears to have been absorbed by the Dionysiac contests at Athens. The Dithyramb

[1] for the context see Dion. Hal. *Dem.* 1073 [2] cf. the story of Simonides' choir and the jackass, ii. p. 346 [3] the Execestides of Ar. *Av.* 11, a singer to the lyre, was victorious at Delphi, at the Spartan Carneia, and at the Athenian Panathenaea

seems to have been a comparatively late importation; yet it in all probability existed, in origin the commemorative, once invocatory, rite of a dead hero, through many generations of folk-custom, and with many local modifications, before it came upon the stage of art.

According to Aristotle its origin lay in Phrygia. The word Διθύραμβος is an epithet of Dionysus in Pindar and Euripides. The singer of iambi was himself called Ἴαμβος. We clearly cannot separate in origin διθύραμβος, ἴαμβος, θρίαμβος, and the Latin *triumphus*, translated θρίαμβος by the later Greeks. As with παιάν, itself probably non-Hellenic,[1] the ritual epithet used as a refrain came to be the name of the song itself. It may well prove to be Lydian.[2]

The earliest instance of the Dithyramb among the Ionians is the fragment of Archilochus, 'I know how to lead the dithyramb-song of lord Dionysus with my senses lightning-struck with wine.' Among the Dorians we find the very ancient [3] invocation sung by the Elean women, where Dionysus is at once a hero and a bull but not yet a God, and where—which marks an older stage than the lines of Archilochus—there is as yet no mention of wine. As this is essentially a Hymn, the Dithyramb would seem to have been an early offshoot of the ghost-invocation which in primitive communities would be indistinguishable from a rite of commemoration. The separation would only become obvious when the commemorative element came to predominate. The word of Archilochus, 'to lead,' ἐξάρξαι, is used by Homer of the two tumblers who lead the dance of youths and maidens, in the *Shield of Achilles*. We are told by the Scholiast on the *Frogs*, where Dionysus in distress says 'Call the God,' that at the Lenaean festival the torchbearer says 'Call ye the God,' and those who reply to him cry, 'Semelean Iacchus, giver of wealth.' This Amoebeic element, which has its parallel in Sappho's Adonis-Songs and Epithalamies, was probably a very ancient feature of the Dithyramb; but the Elean Hymn suggests that it was not original. It survives in the *Theseus* of Bacchylides. According to Aristotle, Tragedy

[1] not necessarily non-Indo-European [2] cf. Calder *C.R.* 1922, p. 11, A. B. Cook *Zeus* i, p. 681, n. 4 [3] doubtless modernized in the form which has survived

derived from the 'leaders of the Dithyramb,' and it is therefore significant that question-and-answer should be so marked a feature both of the Melic and non-Melic parts of Attic Drama.

The theme of the old folk-Dithyramb seems to have been the adventures of Dionysus; but its extension to other heroes began early in its history at Sicyon, where according to Herodotus the adventures (πάθεα) of Adrastus, one of the Seven before Thebes, were celebrated with tragic dances (τραγικοῖσι χοροῖσι), 'in which they honoured Adrastus instead of Dionysus'; and this is spoken of as the immemorial custom of the city down to 580. At Athens, as we shall see, the extension to other heroes came later. Whatever its origin, the Dithyramb seems to have developed before the historical period into the song-dance of the worshippers, of whom one personated the God and the rest Satyrs or goat-men, to the sound of the flute around the altar at Dionysus at the sacrifice of a bull, the song probably from the first competitive and the bull's carcase the prize. At Delphi Dithyrambs to Dionysus were performed in the three winter months, Paeans to Apollo during the rest of the year. At Athens the performance of the Dithyramb belonged traditionally to the early spring and was connected with the Anthesteria, a sort of Feast of All Souls. From very early times the cult of Dionysus seems to have been associated with that of Apollo at Delos; it is worth noting that Simonides' Dithyrambs were preserved in the Delian temple archives.

The raising of this old ritual song-dance to the sphere of art was connected by the ancients with the name of the Lesbian Arion, who is said to have flourished at the court of Periander of Corinth about 625; to have been a pupil of Alcman; and to have been victorious at the Carneian Festival at Sparta. According to Suidas' authority he 'invented the tragic style, was the first to assemble a chorus (χορὸν στῆσαι), to sing a Dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.' According to Aristotle, also, the originator of the Dithyramb was Arion, 'the first trainer of the Cyclic Chorus (κύκλιος χορός).' In these two passages we seem to have the beginnings, that is the raising to art-status, and possibly the differentiation, of the Dithyramb, of Tragedy, and of the Satyric Drama. If this is so, the reference of Archilochus, who lived 50

years before Arion, would seem to be to the folk-ritual. But perhaps it is unsafe for us, though the ancients did it, to draw a hard and fast line between the 'folk'-stage of development and the stage of 'art.' When we draw it, at any rate, and it is often convenient to do so, let us remember that changes of this sort generally come more gradually than their historians suppose; and that the classification 'folk' and 'art' is, at bottom, unscientific. The distinction, for any particular place or time, depends on circumstances, and the winding river of culture often parts into more than two streams.

It should be noted that Archilochus was a poet and speaks of himself as 'leading' the Dithyramb, and ὁ ἐξάρχων the Dithyrambic poet remained in name throughout the classical period. The leader's part would naturally fall to a man of superior powers, in this case doubtless powers of reproducing and improvising song-dance, especially if, as it seems to have been, the performance was a matter of question and answer; for it takes more intelligence to put an impromptu question than to answer it.

After Arion, the next great name in the history of the Dithyramb is that of the Argive Lasus (see p. 638). The Argive musicians seem to have been famous at the end of the 7th Century, when Cleisthenes of Sicyon ejected them to make room for native performers. When we are told that Lasus was the first to make the Dithyramb competitive we should probably understand this to mean competitive as an art-form at Athens. He and Simonides, with the early dramatists such as Choerilus, Phrynichus, Chionides, and perhaps Thespis, were probably prime actors in the art-movement which began under the Peisistratids and continued under the democracy. All the various types, the Dithyramb proper, its offshoots Tragedy and the Satyr play, and later, Comedy, the child of the rustic vintage and harvest rites associated with the reproductive forces in nature and man, were performed at the Greater Dionysia, some at other festivals. The first recorded victory 'with a chorus of men,' which probably means in the Dithyramb, that of Hypodicus of Chalcis in 508, is thought to mark the beginning of the intertribal competitions which were intended to help in the welding of the new democracy. Private citizens, acting in two categories, as boys and as men, now superseded the guilds

of singers; the professional element did not reassert itself till the over-elaboration of music made it imperative in the 4th Century. It is recorded that Simonides was victorious in the Dithyramb in 476, Pindar in 474.

In other parts of Greece about the year 500 we find Dithyrambs being composed by Praxilla of Sicyon, and there is some trace of the art-Dithyramb before this in Magna Graecia, though the claim that most of the poems of Stesichorus were Dithyrambs is not to be regarded as proved. They were more probably Lyre-Sung Nomes.

In 5th-Century Athens the change in the subject-matter of the Dithyramb was resented by the conservative element in the people, and 'What has this to do with Dionysus?' became a proverb for irrelevance. The only considerable fragment of the Dithyrambs of Pindar, which filled two Books, deals with Dionysus; but the only two of Simonides' Dithyrambs of which we know the names were called *Memnon* and *Europa*; and of the five complete extant Dithyrambs of Bacchylides the *Io* is the only one that mentions him, and that only just at the end.[1] Both Pindar's fragment and the *Io* were written for the Athenians. Pindar tells us that the Dithyramb originated at Corinth, and this seems to have been the scene of the labours of Arion. In the same passage Pindar calls it 'ox-driving' (βοηλάτης), that is, for which the prize is an ox. The Scholiast on Plato tells us that the winning poet received an ox, the second a jar, presumably of wine, and the third a goat which was led away anointed with wine-lees. Athenaeus tells us that the winning Athenian tribe received a tripod. This tripod was dedicated in the Street of Tripods with an inscription recording the archonship, the poet, the fluteplayer, and the choragus or rich citizen who had paid for the training and equipment of the chorus. The fluteplayer stood on the steps of the altar, and the chorus danced round it. The chorus was of fifty men in the time of Simonides, later sometimes of more, and was called circular probably in contrast at first with the quadrangular processional song-dances such as the Partheneia and the Prosodia, and later with the similar formation which became usual in the Drama. The musical mode employed was at first, as was to be

[1] it is not necessary to suppose that the classing of these as Dithyrambs is merely Alexandrian; apart from the evidence of the proverb, the 'absence' of Dionysus was a natural development and has its parallel in the history of the Paean

expected, the Phrygian. The structure of a Dithyramb in the best period was sometimes strophic, sometimes triadic.

We have evidence of the authorship of Dithyrambs at this time for Ibycus, Lasus, Simonides, Lamprocles, Pindar, and Bacchylides. Of the five complete extant Dithyrambs of Bacchylides the subjects are The Asking-back of Helen, Heracles and the Shirt of Nessus, Theseus' Voyage to Crete, Theseus' First Coming to Athens, The Wanderings of Io. Of these the Voyage of Theseus was performed in honour of Apollo at Delos by a chorus of Ceans, the Heracles in honour of Apollo at Delphi; the First Coming of Theseus is clearly for the Athenians; the Io is definitely stated to be for the Athenians; the fragmentary *Idas* is for the Lacedaemonians.

With the growing importance of music in Melic performances, against which Pratinas of Phlius protested in vain (p. 660 above), and to which we have references in Aristophanes (*Nub.* 970), came a still completer separation of the Dithyramb from the Drama. The Drama became less and less a matter of song and dance, and the Dithyramb more and more a matter of instrumental music.

We may realise this by comparing the proportions of Melic to other matter in Aeschylus and Euripides. The accompaniment of the Dithyramb now included the lyre, and the dancing of the Dithyrambic chorus was greatly elaborated. The music-and-dancing element once strong in both Drama and Dithyramb was now concentrated in the Dithyramb, and the verbal element once equally important in both was now concentrated in the Drama. Not that the verbal element disappeared from the Dithyramb, but the over-elaboration of the dancing and the music caused degeneration in the style of the words and a loss of form in the metre. The strophic arrangement disappeared; all the 'modes' were used in the same poem; the words became a turgid jumble of disjointed sentences full of wildly-compounded epithets.

Soon the performance became too much for the citizen-choruses, and professionalism resumed its sway. The comic poets and Plato protested in vain. The truth is that all the Dionysiac performances, including the Drama, suffered the degeneration which

waits on art-forms when they begin to appeal only to the pleasure of the looker-on. This degeneration, to judge by modern parallels, would be hastened by the disastrous Peloponnesian War.

In the latter half of the 5th Century the chief name is that of MELANIPPIDES, grandson of the earlier Melanippides; at the end of the 5th and the beginning of the 4th those of PHILOXENUS of Cythera, his pupil, and Timotheus of Miletus.

Melanippides introduced instrumental flute-preludes and free rhythms—that is, astrophic arrangement—, Philoxenus solo-songs.[1] Aristodemus nevertheless, in conversation with Socrates, is made by Xenophon to place Melanippides with Homer, Sophocles, Polycleitus, and Zeuxis, as a master of his art. Philoxenus enjoyed a great reputation both at Athens, and, later, at the court of Dionysius at Syracuse. His famous Dithyramb *The Cyclops*, in which he satirised the tyrant, who had crossed him in love, was imitated by Theocritus. The large fragment of the *Banquet* which, clever though it is, shows the Dithyramb at its worst, is probably the work of another Philoxenus.

Of the eighteen famous Dithyrambs of his contemporary TIMOTHEUS[2] we have but one line from the *Scylla*. He raised the number of the strings of the lyre to eleven, and made other bold musical innovations which, after a period of great unpopularity, eventually combined with his success with the Lyre-Sung Nome—of which presently—to make him the most famous poet of his day. For his *Hymn to Artemis* the Ephesians paid him a thousand gold pieces. The after-influence of Philoxenus and Timotheus may be gauged by the fact that two hundred years after their death their Nomes were still taught to the young Arcadians (Polyb. 4. 20. 9). There is one more famous name, that of TELESTES of Selinus, who won his first victory in the Dithyramb in 402.

[1] this rests on a probable emendation of Westphal in Plut. *Mus.* 30 [2] not to be confused with the fluteplayer, temp. Alexander

We have a considerable fragment of his *Argo*, in which he speaks up for the use of the flute, possibly in reply to Melanippides' *Marsyas*, which dealt with the contest between flute and lyre.

Towards the end of this period the ever-growing desire for mere entertainment caused a revival of interest in an old but not obsolete [1] form, the Lyre-Sung Nome. This revival was due to the Lesbian Phrynis, who won his first Athenian victory in 446, and his pupil Timotheus of Miletus, who lived at Athens and was a friend of Euripides, and died at a great age in 357.

This ancient song was accompanied by a dancing, and sometimes in the earlier period singing (Plut. *Mus.* 8, Procl. *Chrest.* 320a. 33), chorus, to the tune, traditionally, of the lyre; but even in the time of Terpander the lyre was supported in a subordinate position by the flute. When the share of the chorus came to be confined habitually to the dancing, the song was left a Lyric Monody with orchestic accompaniment, a type which had the advantage over other Choric song that the words could be heard more easily by the audience. That this was felt to be a real advantage to it as an entertainment is clear not only from the way in which Epic, Iambic and Elegiac all became recitation-verse, but from the passage of the *Frogs* where Aristophanes takes credit to himself for supplying his audience with books of the words for the coming contest between Aeschylus and Euripides.[2] It is no coincidence that the same period in the history of Melic poetry saw Philoxenus' introduction of solos into the Dithyramb.

To judge by the large fragment of Timotheus' *Persae*, the style of the 'new' Nome, despite the distinction drawn by Proclus,[3] differed little from that of the later Dithyramb, with which indeed it was probably intended to compete for popular favour. The *Persae* is directed, in its 'seal' or personal part, the part in which the author

[1] the 'Boeotian' Nome was still performed at Athens in 426, Ar. *Ach.* 13 ff. [2] there, of course, it is the spoken, not the sung, word that they wished to be able to follow, but the inference to the attitude of the late-5th-Century playgoer at Athens is clear; see also p. 633 [3] below, p. 676

as it were signed his name,[1] against the conservatism of the now dominant Spartans in matters of music and poetry. We may well believe that this justification of the poet to his judges in the competition would have been unnecessary had they been Athenians. Degeneration had gone further at Athens than at Sparta.

There seem to have been extant at this time certain Lyre-Sung Nomes ascribed to Terpander. These probably are the ten ἀοιδαί mentioned by Timotheus. The derivation of *νόμος* in this connexion is not quite certain. This use of the word is first found in the *Hymn to the Delian Apollo*. The ancient explanation that it meant 'regular' because the composer was not allowed to go beyond the proper technical limits will not hold water; for the frequent change of mode and rhythm (in the same song) with which this explanation would contrast it, was, as we know from Plato, a late development. Now the Nomes of Terpander were coupled with, but different from, his προοίμια or Preludes; it is clear from Suidas that these were preludes to the Nomes; and when Plutarch wants to prove his derivation of *νόμος* he says: 'As soon as the performer had done his duty by the Gods, he passed on to the poetry of Homer and other poets—which is proved by the Preludes of Terpander.' This would seem to imply that Terpander's Preludes, like some of the *Homeric Hymns*, contained some reference to their having originally been followed by Epic Lays. Was it the custom that Prelude should be followed by Nome and Nome by Epic Lay?

Before it means law *νόμος* means custom. It is conceivable therefore that *νόμος* in this connexion means the usual, if not the legally constituted, song, the prescribed part, the ritual and once unvaried part, of the performance;[2] and thus *first*, when the Hymn broke in two and the Epic became a separate thing, the alternative terms *νόμος* and προοίμιον (still sometimes called ὕμνος) were left standing alone without the Lay the contrast with which had given them birth; the *second* stage was the dividing of the *νόμος* into the προοίμιον νόμου and

[1] Wil. compares the end of the *Hymn to the Delian Apollo*
[2] cf. the ἐκ τῶν νόμων ᾠδαί taught to the young Cretans, Strab. 10. 4. 20, and the use of νόμος = νόμισμα, whence Latin *nummus*; the use of the word by Alcman fr. 70 of the songs of birds may well be a metaphor from the Flute-Nome itself

the main body of the νόμος; but the two together were still sometimes spoken of as a προοίμιον, and Terpander's Preludes in this sense contained some reference, as Plutarch implies, to their being followed by Epic Lays—as indeed, according to Heracleides, they originally were. The ascription to Timotheus of a Book of Προνόμια or *Preludes to Nomes* seems to indicate the late use of a more distinctive name for the προοίμιον νόμου. The Flute-Sung Nome 'invented' by Clonas may well have begun as an occasional substitute for the Lyre-Sung. Of the two purely instrumental Nomes both were probably developments of the few bars which preceded the ancient Hymn by way of giving the singers their pitch, the lyre again coming first in point of time.

Of the Lyre-Sung Preludes of the first stage, when they were identical with the Nome, and also of the Preludes of the second stage when they formed introductions to it, we may well have examples among the *Homeric Hymns*; but they were probably not all composed in hexameters after the days of Terpander. One of the Nomes ascribed to him was called *The Trochaic*, and he is praised by Plutarch for introducing into music a beautiful style called Terpandrean. It is clear that he not only added a string to the lyre but was a rhythmical innovator as well. That one of his Nomes was called Trochaic suggests that hitherto the metre of such songs had been something else—in all probability the Hexameter. The 'Terpandrean' metre was likely enough the Spondaic, exemplified in at least one extant fragment, that of a poem which was ascribed to him in antiquity and was presumably one of the famous Nomes—possibly the Nome called Terpandrean; for it might have been called after the metre rather than the composer, which would explain why among so many Nomes ascribed to Terpander only one bore his name.[1]

We have corroboration of the view that the Nome was a derivative of the Hymn, in the first fragment of Terpander, where we find, in what is probably the beginning of the Nome called Terpandrean, the poet referring to the first

[1] the view that τροχαῖος in this connexion refers to the *tempo* –'running'—and not the rhythm, is less likely; cf. also Stob. *Ecl.* i. 1. 31, where after an enumeration of deities in 9 hexameters we read ὑμνέωμες μάκαρας, Μοῦσαι Διὸς ἔκγονοι, ἀφθίτοις ἀοιδαῖς, which, though it can hardly be earlier than the 4th Century, may follow an old tradition

part of his poem as a 'beginning of Hymns.' In Pindar *Nem.* 2. 1, 'Where too the Homerid bards of stitched epic lines for the most part begin, namely the prelude to Zeus,' the reference is to the rhapsodes, and the προοίμιον is probably a short Hexameter address such as the xxiiird *Homeric Hymn*. Whether this Zeus-Prelude of Terpander's would be suitable to a Nome sung in competition at Delphi or at the Spartan Carneia, both held in honour of Apollo, is not quite certain. It may have been performed elsewhere; but it should be noted that the poetical custom of 'beginning with Zeus'—though not perhaps as old as the *Theogony*, where ll. 47 ff. come awkwardly and may well be an addition—is as old as Pindar. Timotheus' *Persae*, which was probably written for a festival of Poseidon, ends with an address to Apollo. The contents of Terpander's Nomes can only be conjectured from the incomplete *Persae* of his imitator, and from a general comparison with the *Homeric Hymns*.

Among the earlier poets of the Nome, besides Terpander, Lyric Nomes were ascribed before him to Chrysothemis and Philammon, to the latter of whom were sometimes attributed certain of the Nomes generally called Terpander's; Arion's 'Preludes to Epic Poems,' of which there were two Books, were probably Lyric Nomes; so too perhaps were some at least of the long narrative poems of Stesichorus, which he himself calls Preludes, and of Ibycus, who was sometimes credited with the *Funeral Games of Pelias*; Lyric Nomes were ascribed by Suidas' authority to Corinna.

In the latter half of the 5th Century comes Phrynis, whose innovations, according to Proclus' authority, were 'the combination of the Hexameter with free rhythms and the use of a lyre of more than seven strings.' Next to him his pupil Timotheus, who 'brought the Nome to its present condition.' Then follows a comparison with the Dithyramb: 'The Dithyramb is full of movement and, expressing by means of the dance a high degree of "possession" or excitement, is directed to evoking the emotions most characteristic of the God; wild, too, in its rhythms, it nevertheless employs a simple phraseology. The Nome on the other hand is sustained [1] in an orderly and highly dignified style by the various characters it

[1] reading ἀνέχεται for the first ἀνεῖται, but the meaning of the whole sentence is uncertain

describes; while its rhythms are easy and tranquil, it employs compound expressions. Each of course has its particular "modes," the Dithyramb the Phrygian and Hypophrygian, the Nome the Lydian system of the singers to the lyre.' Here Proclus' authority clearly was speaking, if not of the Dithyramb before Melanippides and of the Nome before Phrynis, at any rate of both before the worst results of their innovations had worked themselves out.

In the *Clouds* (423 B.C.) Aristophanes bewails the change of taste which had made such songs as those of Lamprocles out of date; in the first Book of the *Republic* (*c.* 385) Plato makes the aged Cephalus quote Pindar as an old man in a modern novel might cite Tennyson; in his comedy *Linus*, Alexis (372–270) makes the bard bid his pupil Heracles select a book from his library in the following lines:

> 'Come here and take whatever book you please;
> Look carefully at the titles; take your time;
> Here's Orpheus, Hesiod, and the Tragedies,
> Choerilus, Homer, Epicharmus, prose
> Of every sort and kind; your choice will show
> What manner of man you are.'

No mention of Iambic, Elegiac, or Lyric poetry. It is clear that by the end of the 4th Century, when playwrights were already writing plays merely to be read, much even of the verse which had long been only recited had lost its attraction, and song-poetry, at any rate the older song, was going out of fashion. Theophrastus' Late-Learner (319 B.C.), instead of learning the 'classics,' is at pains to get by heart the songs he hears at the juggler's show. In a fragment of Aristotle quoted by Athenaeus (i. 6 d) we read: 'They spend the whole day holding forth to chance audiences at the puppet-shows or to travellers just arrived from Phasis or the Borysthenes, though they have never read anything but Philoxenus' *Banquet*, and indeed have never finished that.' Here we may well have a glimpse of the half-literary public who thumbed the earlier Greek story-books of which we have somewhat late examples in the fragment of the

*Tale of Ninus*, a papyrus which may belong to the last Century before Christ, and the famous Milesian Tales collected by one Aristeides and translated into Latin in the time of Sulla. The Song of the Table survived —chiefly among hired musicians—through the Alexandrian Age; Sappho and the *Anacreontea* were still sung—by professionals—after banquets in the 2nd Century of our era. There was a long twilight, but the sun had set.[1]

By the end of the Athenian Period, that is by about 330 B.C., which has been taken as the limit of this book, most of the forms of Greek poetry, including the Drama, by the process of budding-off which began, it would seem, with the early Hymn, appear to have developed secular uses: for the honouring of men rather than Gods; for the imparting of general moral truths; for the expression of personal love, hate, grief, joy; for mere record or communication; for sheer entertainment. In Melic poetry the hieratic tradition went on into Roman times, to give birth eventually to the Christian Hymn;[2] the secular forms, narrowing in scope of occasion and choice of metre, and growing ever more a means to pleasure, survived the last centuries B.C., mostly perhaps as recitation-poems. The change was partly due no doubt to changing economic conditions, but partly also to the ever-increasing rift between the dialect of literature and the idiom of common life, and not least to the gradual supersession of the pitch-accent. Stress was resuming its sway, and poetry sung in 'longs' and 'shorts' was naturally felt to be too artificial when the 'quantities' were coming to be ignored in speech. Another cause, which began to work even in the days of Euripides, was doubtless the spread of two corrupting practices which came of the over-elaboration of the musical accompaniment, the singing of several notes to a single syllable and the neglect of the pitch-accent in composing the melody. So long as these practices

[1] Aul. Gell. *N.A.* 19. 9, Polyb. 4. 20. 10 [2] cf. W. Christ *Anth. Graeca Carm. Christ.*

were the exception no harm was done, but when they became the rule, the words became less important than the music because less easily intelligible to the ear, poetry was less often sung for its own sake, and even Monodic art-song eventually appealed to few but the highly educated in music.

The general standard of the literary taste that prevailed among the educated Greeks of the Roman Empire is shown—for song—by our possession of the *Anacreontea* beside our loss of Anacreon. Some of the *Anacreontea*, which date from about B.C. 150 to A.D. 550, show signs of attempts to adapt the old Lyric metres to the new language-conditions; Bishop Synesius, who lived about 400 A.D., knew the Lyric Poets and wrote 'Anacreontic' Hymns; in the 7th Century it was still worth the while of a certain Egyptian Greek, who was not a good metrician, to copy out the Fifth Book of Sappho; recitation-poetry, Epic, Elegiac, and Iambic, with certain modifications, were still written in the 6th and 7th Centuries; the Epigram indeed lived on till the 10th, Iambic to the 12th. But after that the dark.

'I was told when a boy,' writes Petrus Alcyonius in the 16th Century, 'by Demetrius Chalcondyles, that the priests of the Greek Church had such influence with the Byzantine Emperors that they burnt at their request a large number of the works of the old Greek poets, particularly those which dealt with the passions, obscenities, and follies of lovers, and thus perished the plays of Menander, Diphilus, Apollodorus, and Alexis, and the poems of Sappho, Erinna, Anacreon, Mimnermus, Bion, Alcman, and Alcaeus.'

# TABLES

Comparing the Numeration adopted in this edition (*E*) with those followed by Bergk in his 'Poetae Lyrici Graeci' of 1882 (Bgk.), Hiller-Crusius in their 'Anthologia Lyrica' of 1913 (Hil.), Diehl in his 'Anthologia Lyrica' of 1922–5 (Dl.), Jebb in his 'Bacchylides' of 1905, Süss in his 'Bacchylides' of 1912, and Wilamowitz in his 'Timotheos' of 1903 (Wil.)

## CORINNA

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 18 | 10 | 1 | 19 | 23A | 28 | 33*n* | 37 | 12 |
| 2 | 27 | 11 | 2 | 20 | 1 | 29 | 17 | 38 | 37 |
| 3 | 25 | 12 | 34 | 21 | 11 | 30 | 20 | 39 | 35 |
| 4 | 26 | 13 | 5 | 22 | 19 | 31 | 21 | 40 | 38 |
| 5 | 24 | 14 | 6 | 23 | 40 | 32 | 29 | 41 | 39 |
| 6 | 22 | 15 | 7 | 24 | 30 | 33 | 31 | | |
| 7 | 28 | 16 | 8 | 25 | 13 | 34 | *p.* 8 | | |
| 8 | 15 | 17 | 9 | 26 | 4 | 35 | 22A | | |
| 9 | 41 | 18 | 10 | 27 | 36 | 36 | 14 | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | 3a | 26 | 6 | 6 | 9 | 9 | 12 | 11 |
| 2 | 18 | 4 | 1 | 7 | 7 | 10 | 10 | 13 | 41 |
| 3 | 27 | 5 | 2 | 8 | 8 | 11 | 23A | 14 | 40 |

| Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 41 | 7 | 22 | 13 | 30 | 19 | 5 | 25 | 19 |
| 2 | 1 | 8 | 23A | 14 | 2 | 20 | 6 | 26 | 13 |
| 3 | 40 | 9 | 24 | 15 | 11 | 21 | 7 | | |
| 4 | 32 | 10 | 4 | 16 | 1 | 22 | 8 | | |
| 5 | 33 | 11 | 27 | 17 | 34 | 23 | 9 | | |
| 6 | 18 | 12 | 26 | 18 | 15 | 24 | 10 | | |

| *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | {10<br>20 | 4<br>1 | 16<br>2 | 9<br>10 | 17<br>18 | 9<br>10 | 23<br>24 | 18<br>19 | 1<br>22 | 2<br>— | 6<br>25 |
| 2 | 11 | 5 | 14 | 11 | 21 | 12 | 15 | 20 | 30 | — | — |
| 3 | 26*n* | — | — | 12 | 37 | — | — | 21 | 31 | — | — |
| 4 | 26 | — | 10 | 13 | 25 | — | 26 | 22 | 6 | — | 7 |
| | 13 | — | 19 | 14 | 36 | — | — | 23 | — | — | — |
| 6 | 14 | 6 | 20 | 15 | 8 | — | 18 | 23A | 19 | 11 | 8 |
| 7 | 15 | 7 | 21 | 16 | — | — | — | 24 | 5 | — | 9 |
| 8 | 16 | 8 | 22 | 17 | 29 | — | — | 25 | 3 | — | — |

## BACCHYLIDES

| *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 26 | 4 | 3*a* | 12 | 32 | — | — | 4 | 38 | 40 | — | — |
| 27 | 2 | 3 | 11 | 33 | — | — | 5 | 39 | 41 | — | — |
| 28 | 7 | — | — | 34 | 12 | — | 17 | 40 | 23 | 14 | 3 |
| 29 | 32 | — | — | 35 | 39 | — | — | 41 | 9 | 13 | 1 |
| 30 | 24 | — | 13 | 36 | 27 | — | — | | | | |
| 31 | 33 | — | — | 37 | 38 | — | — | | | | |

## BACCHYLIDES

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|
| 1 | 33·50 | 18 | 17 | 36 | 48 | 54 | 20 |
| 2 | { 33·160 | 19 } | 22 | 37 | 50 | 55 | 19 |
| | { 57 | 20 } | | 38 | 51 | 56 | 44 |
| 3 | 49 | 21 | 23 | 39 | 52 | 57 | 28 |
| 4 | 42 | 22 | 25 | 40 | 2 | 58 | *p.* 81*n* |
| 5 | 42A | 23 | 26 | 41 | 16 | 59 | 10·33 ? |
| 6 | 33·37 | 24 | 68 | 42 | 53 | 60 | 43 |
| 7 | 29·13 | 25 | 69A | 43 | 54 | 61 | 15A |
| 8 | 29·76 | 26 | 69B | 44 | 55 | 62 | 60 |
| 9 | 38·1 | 27 | 70 | 45 | 56 | 63 | 61 |
| 10 | 12·38 | 28 | 6 | 46 | 40·205 | 64 | 3 |
| 11 | 1 | 29 | 10·50 | 47 | 33·26 | 65 | 62 |
| 12 | 4 | 30 | 29·159 | 48 | 73 | 66 | 63 |
| 13 | 7 | 31 | 27 | 49 | 74 | 67 | 64 |
| 14 | 8 | 32 | 18 | 50 | 59 | 68 | 65 |
| 15 | 9 | 33 | 46 | 51 | 44A | 69 | 29 |
| 16 | 21 | 34 | 47 | 52 | 40·58 | | |
| 17 | 12·2 | 35 | 10·30 | 53 | 45 | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|
| 1 | 33·50 | 12 | 13 | 24 | 27 | 36 | 55 |
| 2 | { 33·160 | 13 | 25 | 25 | 46 | 37 | 56 |
| | { 57 | 14 | 26 | 26 | 47 | 38 | 40·205 |
| 3 | 42 | 15 | 68 | 27 | 10·30 | 39 | 33·26 |
| 4 | 33·37 | 16 | 69A | 28 | 48 | 40 | 73 |
| 5 | 29·76 | 17 | 69B | 29 | 50 | 41 | 74 |
| 6 | 38·1 | 18 | 70 | 30 | 51 | | |
| 7 | 1 | 19 | 6 | 31 | 52 | | |
| 8 | 7 | 20 | 49 | 32 | 2 | | |
| 9 | 8 | 21 | 29·13 | 33 | 16 | | |
| 10 } | 22 | 22 | 10·50 | 34 | 53 | | |
| 11 } | | 23 | 29·159 | 35 | 54 | | |

| Jebb | *E* | Jebb | *E* | Jebb | *E* | Jebb | *E* |
|---|---|---|---|---|---|---|---|
| 1·1 | 29·111 | 5 | 33 | 9 | 37 | 13 | 41 |
| 2 | 30 | 6 | 34 | 10 | 38 | 14 | 10 |
| 3 | 31 | 7 | 35 | 11 | 39 | 15 | 11 |
| 4 | 32 | 8 | 36 | 12 | 40 | 16 | 12 |

| Jebb | E |
|---|---|
| 17 | 13 |
| 18 | 14 |
| 19 | 15 |
| Frag. | |
| 1 | 42 |
| 2 | 1 |
| 3 | 7 |
| 4 | 8 |
| 5 | 9 |
| 6 | 16 |
| 7, 8 | 22 |
| 9 | 23 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 68 |

| Jebb | E |
|---|---|
| Frag. | |
| 14 | 69A |
| 15 | 69B |
| 16 | 70 |
| 17 | 6 |
| 18 | 46 |
| 19 | 47 |
| 20 | 48 |
| 21 | 49 |
| 22 | 52 |
| 23 | 2 |
| 24 | 55 |
| 25 | 51 |
| 26 | 53 |
| 27 | 54 |
| 28 | 57 |
| 29 | 50 |
| 30 | 56 |

| Jebb | E |
|---|---|
| Frag. | |
| 31 | 44A |
| 32 | 72 |
| 33 | 73 |
| 34 | 74 |
| 35 | *p.* 84 |
| 36 | 4 |
| 37 | 5 |
| 38 | 17 |
| 39 | 21 |
| 40 | 24 |
| 41 | 59 |
| 42 | 28 |
| 43 | 65 |
| 44 | 60 |
| 45 | 20 |
| 46 | 16*n* |
| 47 | 44 |

| Jebb | E |
|---|---|
| Frag. | |
| 48 | 43 |
| 49 | 15A |
| 50 | 66 |
| 51 | 18 |
| 52 | 61 |
| 53 | 3 |
| 54 | 19 |
| 55 | 29 |
| 56 | 10·33 ? |
| 57 | 63 |
| 58 | 62 |
| 59 | *p.* 81*n* |
| 60 | 45 |
| 61 | 64 |

| Süss | E |
|---|---|
| 1 | 29 |
| 2 | 30 |
| 3 | 31 |
| 4 | 32 |
| 5 | 33 |
| 6 | 34 |
| 7 | 35 |
| 8 | 36 |
| 9 | 37 |
| 10 | 38 |
| 11 | 39 |
| 12 | 40 |
| 13 | 41 |
| 14 | 10 |
| 15 | 11 |
| 16 | 12 |
| 17 | 13 |
| 18 | 14 |
| 19 | 15 |
| 20 | 16 |

| Süss | E |
|---|---|
| Frag. | |
| 1 | 42 |
| 2 | 1 |
| 3 | 4 |
| 4 | 7 |
| 5 | 8 |
| 6 | 9 |
| 7 | 21 |
| 8 | 17 |
| 9 | 18 |
| 10 | 44 |
| 11, 12 | 22 |
| 13 | 23 |
| 13A | 24 |
| 14 | 25 |
| 15 | 26 |
| 16 | 27 |
| 16A | 67 |
| 17 | 68 |
| 18 | 69A |

| Süss | E |
|---|---|
| Frag. | |
| 19 | 69B |
| 20 | 70 |
| 21 | 6 |
| 22 | 46 |
| 23 | 47 |
| 24 | 48 |
| 25 | 49 |
| 26 | 10·30 |
| 27 | 50 |
| 28 | 29·13 |
| 29 | 51 |
| 30 | 52 |
| 31 | 2 |
| 32 | 53 |
| 33 | 54 |
| 34 | 55 |
| 35 | 56 |
| 36 | 40·205 |
| 37 | 57 |
| 37A | 72 |

| Süss | E |
|---|---|
| Frag. | |
| 37B | 58 |
| 38 | 59 |
| 39 | 44A |
| 40 | 45 |
| 41 | 20 |
| 42 | 19 |
| 43 | *p.* 81 |
| 44 | 43 |
| 45 | 60 |
| 46 | 61 |
| 47 | 3 |
| 48 | 62 |
| 49 | 63 |
| 50 | 64 |
| 51 | 65 |
| 52 | 29 |
| 53 | 10·33 ? |
| 53A | 66 |

| E | Bgk. | Hil. | Jebb | Süss |
|---|---|---|---|---|
| 1 | 11 | 7 | fr. 2 | fr. 2 |
| 2 | 40 | 32 | fr. 23 | fr. 31 |
| 3 | 64 | — | fr. 53 | fr. 47 |
| 4 | 12 | — | fr. 36 | fr. 3 |
| 5 | 11*n* | — | fr. 37 | fr. 2*n* |
| 6 | 28 | 19 | fr. 17 | fr. 21 |

| E | Bgk. | Hil. | Jebb | Süss |
|---|---|---|---|---|
| 7 | 13 | 8 | fr. 3 | fr. 4 |
| 8 | 14 | 9 | fr. 4 | fr. 5 |
| 9 | 15 | — | fr. 5 | fr. 6 |
| 10 | 29, 35, 59 ? | 22, 27, — | 14 | 14 |

# TIMOTHEUS

| *E* | Bgk. | Hil. | Jebb | Süss |
|---|---|---|---|---|
| 11 | — | — | 15 | 15 |
| 12 | 10, 17 | —, — | 16 | 16 |
| 13 | — | — | 17 | 17 |
| 14 | — | — | 18 | 18 |
| 15 | — | — | 19 | 19 |
| 15A | 61 | — | fr. 49 | 19*n* |
| 16 | 41 | 33 | fr. 6 | 20 |
| 17 | 18 | — | fr. 38 | fr. 8 |
| 18 | 32 | — | fr. 51 | fr. 9 |
| 19 | 55 | — | fr. 54 | fr. 42 |
| 20 | 54 | — | fr. 45 | fr. 41 |
| 21 | 16 | — | fr. 39 | fr. 7 |
| 22 | 19 | 10 | fr. 7 | fr. 11 |
| 23 | 21 | 12 | fr. 9 | fr. 13 |
| 24 | — | — | fr. 40 | fr. 13A |
| 25 | 22 | 13 | fr. 10 | fr. 14 |
| 26 | 23 | 14 | fr. 11 | fr. 15 |
| 26A | 23*n* | — | — | fr. 15*n* |
| 27 | 31 | 24 | fr. 12 | fr. 16 |
| 28 | 57 | — | fr. 42 | fr. 16*n* |
| 29 | 7, 8, 30 | 21, 5, 23 | 1 | 1 |
| 30 | — | — | 2 | 2 |
| 31 | — | — | 3 | 3 |
| 32 | — | — | 4 | 4 |
| 33 | 1, 2, 6, 47 | 1, 2, 4, 39 | 5 | 5 |
| 34 | — | — | 6 | 6 |
| 35 | — | — | 7 | 7 |
| 36 | — | — | 8 | 8 |
| 37 | — | — | 9 | 9 |
| 38 | 9 | 6 | 10 | 10 |
| 39 | — | — | 11 | 11 |
| 40 | 46, 52 | 38, — | 12 | 12 |

| *E* | Bgk. | Hil. | Jebb | Süss |
|---|---|---|---|---|
| 41 | — | — | 13 | 13 |
| 42 | 4 | 3 | fr. 1 | fr. 1 |
| 42A | 5 | — | — | — |
| 43 | 60 | — | fr. 48 | fr. 44 |
| 44 | 56 | — | fr. 47 | fr. 10 |
| 44A | 51 | — | fr. 31 | fr. 39 |
| 45 | 53 | — | fr. 60 | fr. 40 |
| 46 | 33 | 25 | fr. 18 | fr. 22 |
| 47 | 34 | 26 | fr. 19 | fr. 23 |
| 48 | 36 | 28 | fr. 50 | fr. 24 |
| 49 | 3 | 20 | fr. 21 | fr. 25 |
| 50 | 37 | 29 | fr. 29 | fr. 27 |
| 51 | 38 | 30 | fr. 25 | fr. 29 |
| 52 | 39 | 31 | fr. 22 | fr. 30 |
| 53 | 42 | 34 | fr. 26 | fr. 32 |
| 54 | 43 | 35 | fr. 27 | fr. 33 |
| 55 | 44 | 36 | fr. 24 | fr. 34 |
| 56 | 45 | 37 | fr. 30 | fr. 35 |
| 57 | 2 | 2 | fr. 28 | fr. 37 |
| 58 | *Ad.* *p.* 743 | — | — | fr. 37B |
| 59 | 50 | — | fr. 41 | fr. 38 |
| 60 | 62 | — | fr. 44 | fr. 45 |
| 61 | 63 | — | fr. 52 | fr. 46 |
| 62 | 65 | — | fr. 58 | fr. 48 |
| 63 | 66 | — | fr. 57 | fr. 49 |
| 64 | 67 | — | fr. 61 | fr. 50 |
| 65 | 68 | — | fr. 43 | fr. 51 |
| 66 | 69A | — | fr. 50 | fr. 53A |
| 66A | — | — | — | — |
| 67 | — | — | — | fr. 16A |
| 68 | 24 | 15 | fr. 13 | fr. 17 |
| 69A | 25 | 16 | fr. 14 | fr. 18 |
| 69B | 26 | 17 | fr. 15 | fr. 19 |
| 70 | 27 | 18 | 16 | fr. 20 |
| 71 | — | — | — | — |
| 72 | *Ad.* 86B | *Ad.* 36 | 32 | — |

## TIMOTHEUS

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 5 | 12 | 9 | 16 | 13 | 15 | 17 | 26 |
| 2 | 29 | 6 | 22 | 10 | 17 | 14 | 28 | 19 | 11 |
| 3 | 30 | 7 | 27 | 11 | 20 | 16 | 25 | | |
| 4 | 13 | 8 | 14 | 12 | 24 | | | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 4 | 22 | 7 | 17 | 10 | 30 | 13 | 15 |
| 2 | 13 | 5 | 14 | 8 | 27 | 11 | 20 | 14 | 28 |
| 3 | 12 | 6 | 16 | 9 | 29 | 12 | 24 | | |

# PHILOXENUS

| Wil. | *E* | Wil. | *E* | Wil. | *E* | Wil. | *E* | Wil. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 8 | 13 | 14 | 16 | 21 | 24 | 28 | 29 |
| 2 | 1 | 9 | *p.* 281 | 15 | 17 | 22 | 25 | 29 | 30 |
| 3 | 2 | 10 | 5 | 16 | 6 | 23 | 26 | 30 | 31 |
| 4 | 4 | 11a | 21 | 17 | 9 | 24 | 27 | | |
| 5 | 10 | 11b | 23 | 18 | 8 | 25 | 15 | | |
| 6 | 11 | 12 | 22 | 19 | 7 | 26 | 28 | | |
| 7 | 12 | 13 | 14 | 20 | *p.* 281 | 27 | 20 | | |

| Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 4b | 23 | 6c | 17 | 9 | 7 | 13 | 30 |
| 2 | 12 | 5 | 22 | 6d | 18 | 10 | 27 | 14 | 28 |
| 3 | 13 | 6a | 14 | 7 | 24 | 11 | 15 | 15 | 26 |
| 4a | 21 | 6b | 16 | 8 | 20 | 12 | 29 | | |

| *E* | Bgk. | Hil. | Wil. | Dl. | *E* | Bgk. | Hil. | Wil. | Dl. |
|---|---|---|---|---|---|---|---|---|---|
| 1 | *p.* 619 | — | 2 | *p.* 134 | 17 | 10 | 7 | 15 | 6c |
| 2 | 1 | 1 | 3 | 1 | 18 | *Ad.* 117 | — | — | 6d |
| 3 | — | — | 1 | — | 19 | — | — | *p.* 18 | *p.* 138 |
| 4 | — | — | 4 | — | 20 | 11 | 11 | 27 | 8 |
| 5 | } *p.* 169 { | — | 10 | — | 21 | 6*n* | — | 11a | 4a |
| 6 | | — | 16 | — | 22 | 6 | 4 | 12 | 5 |
| 7 | *Ad.* 124 | — | 19 | 9 | 23 | 6*n* | — | 11b | 4b |
| 8 | — | — | 18 | — | 24 | 12 | 12 | 21 | 7 |
| 9 | — | — | 17 | — | 25 | 16 | — | 22 | — |
| 10 | *p.* 619 | — | 5 | — | 26 | 17 | — | 23 | 15 |
| 11 | 19 | — | 6 | — | 27 | 7 | 8 | 24 | 10 |
| 12 | 5 | 3 | 7 | 2 | 28 | 14 | 14 | 26 | 14 |
| 13 | 4 | 2 | 8 | 3 | 29 | 2 | 9 | 28 | 12 |
| 14 | 8 | 5 | 13 | 6a | 30 | 3 | 10 | 29 | 13 |
| 15 | 13 | 13 | 25 | 11 | 31 | — | — | 30 | — |
| 16 | 9 | 6 | 14 | 6b | | | | | |

## PHILOXENUS[1]

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | L 1 | 6 | C 2 | 11 { | C 3 | 14 | C15 | 19 | C17 |
| 2 | L 2 | 7 | C 6 | | C 4 | 15 | C20 | 20 | C18 |
| 3 | L 3 | 8 | C 8 | | C 5 | 16 | C14 | | |
| 4 | L 5 | 9 | C 9 | 12 | C12 | 17 | C16 | | |
| 5 | L 4 | 10 | C10 | 13 | C13 | 18 | C19 | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| 1 | L 1 | 4 | L 5 | 7 | C 9 | 10 | C 2 | 12 | C14 |
| 2 | L 2 | 5 | L 4 | 8 | C10 | 11 | C15 | 13 | C20 |
| 3 | L 3 | 6 | L 8 | 9 | C13 | | | | |

[1] L = of Leucas, C = of Cythera

# ADESPOTA

| Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* | Dl. | *E* |
|---|---|---|---|---|---|---|---|---|---|
| La | L 1 | Ld | L 4 | C2 | C 9 | C5 | C 2 | C7 | C14 |
| Lb | L 2 | Le | L 3 | C3 | C10 | C6 | C15 | C8 | C20 |
| Lc | L 5 | C1 | C 8 | C4 | C13 | | | | |

| *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. |
|---|---|---|---|---|---|---|---|
| L 1 | 1 | 1 | La | C 9 | 9 | 7 | C2 |
| L 2 | 2 | 2 | Lb | C10 | 10 | 8 | C3 |
| L 3 | 3 | 3 | Le | C11 | *p.* 609 | — | — |
| L 4 | 5 | 5 | Ld | C12 | 12 | — | — |
| L 5 | 4 | 4 | Lc | C13 | 13 | 9 | C4 |
| C 1 | *p.* 609 | — | — | C14 | 16 | 12 | C7 |
| C 2 | 6 | — | C5 | C15 | 14 | 11 | C6 |
| C 3, C 4, C 5 | 11 | — | — | C16 | 17 | — | — |
| | | | | C17 | 19 | — | — |
| | | | | C18 | 20 | 13 | — |
| C 6 | 7 | — | — | C19 | 18 | — | — |
| C 7 | *p.* 610 | — | — | C20 | 15 | — | C8 |
| C 8 | 8 | 6 | C1 | | | | |

## ADESPOTA

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|
| 30A | — | 53 | 23 | 79B | 54 | 104A | Sa. 133 |
| 30B | 50 | 54 | 44 | 79C | 41 | 104B | 85 |
| 31 | 3 | 55 | 45 | 80 | 60 | 105 | 86 |
| 32 | 4 | 56A | Sa. 35 | 81 | 61 | 106 | 87 |
| 33A | 5 | 56B | 34 | 82A | 62 | 107 | 94 |
| 33B | — | 57 | 26 | 82B | 63 | 108 | 97 |
| 34 | 6 | 58 | 24 | 83A | 64 | 109 | 98 |
| 35 | 7 | 59 | 25 | 83B | 68 | 110 | 100 |
| 36 | 8 | 60 | 27 | 84 | 131 | 111 | 99 |
| 37A | 9 | 61 | 28 | 86A | 71 | 112 | 96 |
| 37B | 10 | 62 | 49 | 86B | Bac. 72 | 113 | 102 |
| 38 | 11 | 63 | 29 | 87 | 75 | 114 | 103 |
| 40 | 17 | 64 | 30 | 88 | — | 115A | 103A |
| 41 | 53 | 65 | 31 | 89 | 72 | 115B | 104 |
| 42 | 12 | 66 | 32 | 90 | 74 | 116 | 101 |
| 43A | 13 | 67 | 33 | 91 | 116 | 117 | Tim. 18 |
| 43B | 14 | 68 | 34 | 92 | 77 | 118 | 104A |
| 44 | 52 | 69 | 65 | 93 | 78 | 119 | 105 |
| 45 | 15 | 70 | 66 | 94 | 79 | 120 | 105A |
| 46A | 16 | 71 | 67 | 95 | 80 | 121 | 106 |
| 46B | Alcm. 17 | 72 | 35 | 96 | 81 | 122 | 107 |
| 47A | 43 | 73 | 36 | 97 | 82 | 123 | 42 |
| 47B | 18 | 74 | 37 | 98 | 83 | 124 | Tim. 7 |
| 48 | 20 | 75 | 38 | 99 | 113 | 125 | 95 |
| 49 | 21 | 76 | 39 | 100 | 114 | 126 | — |
| 50 | 51 | 77 | 40 | 101 | 76 | 127 | 108 |
| 51 | 22 | 78 | 55 | 102 | Cyd. | | |
| 52 | 22A | 79A | 56 | 103 | 84 | | |

# ADESPOTA

| Bgk. | E | Bgk. | E | Bgk. | E | Bgk. | E |
|---|---|---|---|---|---|---|---|
| 128 | 109 | 132 | 117 | 137 | — | 142 | 89 |
| 129 | Sa. 134 | 133 | 118 | 138 | 122 | 143 | 90 |
| 130 | 111 | 134 | 119 | 139 | 123 | | |
| 131 | 112 | 135 | 120 | 140 | 70 | | |
| | | 136 | — | 141 | 69 | | |

| Hil. | E | Hil. | E | Hil. | E | Hil. | E | Hil. | E |
|---|---|---|---|---|---|---|---|---|---|
| 1 | — | 20 | 35 | 38 | — | 57 | 86 | 76 | Tim. 7 |
| 2 | 50 | 21 | 36 | 39 | 72 | 58 | 87 | 77 | 95 |
| 3 | 3 | 22 | 37 | 40 | 74 | 59 | 94 | 78 | 122 |
| 4 | 4 | 23 | Alc. 53 | 41 | 116 | 60 | 97 | 79 | 123 |
| 5 | — | 24 | 38 | 42 | 77 | 61 | 98 | 80 | 70 |
| 6 | 11 | 25 | 39 | 43 | 78 | 62 | 100 | 81 | 69 |
| 7 | 17 | 26 | 40 | 44 | 79 | 63 | 99 | 82 | 89 |
| 8 | 53 | 27 | 56 | 45 | 80 | 64 | 96 | 83 | 90 |
| 9 | 14 | 28 | 54 | 46 | 81 | 65 | 102 | 84 | 73 |
| 10 | 52 | 29 | 41 | 47 | 82 | 66 | 103A | 85 | 19 |
| 11 | 15 | 30 | 62 | 48 | 83 | 67 | 104 | 86 | 48 |
| 12 | 16 | 31 | 63 | 49 | — | 68 | 101 | 87 | 46 |
| 13 | Alcm. 17 | 32 | 64 | 50 | 113 | 69 | Tim. 18 | | |
| 14 | 22 | 33 | 131 | 51 | 114 | 70 | 104A | | |
| 15 | 22A | 34 | — | 52 | 76 | 71 | 105 | | |
| 16 | 23 | 35 | 71 | 53 | Cyd. | 72 | 105A | | |
| 17 | 65 | 36 | Bac. 72 | 54 | 84 | 73 | 106 | | |
| 18 | 66 | 37 | 75 | 55 | Sa. 133 | 74 | 107 | | |
| 19 | 67 | | | 56 | 85 | 75 | 42 | | |

| Dl.[1] | E | Dl.[1] | E | Dl.[1] | E | Dl.[1] | E | Dl.[1] | E |
|---|---|---|---|---|---|---|---|---|---|
| Chor. | | Chor. | | Chor. | | Mon. | | Alex. | |
| 1 | 2 | 19 | 90 | 36 | 124 | 10 | 47 | 1 | — |
| 2 | 5 | 20 | 114 | 37 | 125 | 11 | 116 | 2 | 49 |
| 3 | 35 | 21 | 84 | 38 | 126 | 12 | 4 | 3 | — |
| 4 | 123 | 22 | 97 | 39 | 127 | 13 | 42 | 4 | 104 |
| 5 | 70 | 23 | Terp. 4 | 40 | 128 | 14 | 62 | 5 | 96 |
| 6 | 69 | 24 | 98 | Mon. | | 15 | 63 | 6 | 102 |
| 7 | 64 | 25 | 100 | 1 | An. 15 | 16 | 53 | 7 | — |
| 8 | 122 | 26 | 99 | 2 | 59 | 17 | 41 | 8 | 17 |
| 9 | 113 | 27 | 101 | 3a, 3b | Sa. 113 | 18 | 46 | 9 | 106 |
| 10 | 87 | 28 | 83 | 4 | 39 | 19 | — | 10 | 103A |
| 11 | 85 | 29 | 82 | 5 | 24 | 20 | 36 | 11 | — |
| 12 | 71 | 30 | 80 | 6 | 27 | 21 | 38 | 12 | 50 |
| 13 | 77 | 31 | 76 | 7 | 40 | 22 | 65 | 13 | 75 |
| 14 | 78 | 32 | 54 | 8 | 28 | 23 | 66 | 14 | 56 |
| 15 | 79 | 33 | 107 | 9 | 26 | 24 | 67 | | |
| 16 | 81 | 34 | 105A | | | 25 | 104A | | |
| 17 | 23 | 35 | 105 | | | 26a | 57 | | |
| 18 | 89 | | | | | 26b | 58 | | |

[1] According to his volumes, Chori (Chor. *or* C), Monodia (Mon. *or* M), Alexandrini (Alex. *or* A)

| *E* | Bgk. | Hil. | Dl. |
|---|---|---|---|
| 1 | — | — | Terp. 3 |
| 2 | — | — | C 1 |
| 3 | 31 | 3 | Alcm. 75 |
| 4 | 32 | 4 | M12 |
| 5 | 33A | — | C 2 |
| 6 | 34 | — | Alcm. 12 |
| 7 | 35 | — | Alcm. 22 |
| 8 | 36 | — | Alcm. 27 |
| 9 | 37A | — | Alcm. 85 |
| 10 | 37B | — | Alcm. 79 |
| 11 | 38 | 6 | Alcm. 86 |
| 12 | 42 | — | Alcm. 26 |
| 13 | 43A | — | Alcm. 5 |
| 14 | 43B | 9 | Alcm. 91 |
| 15 | 45 | 11 | Alcm. 104 |
| 16 | 46A | 12 | Alcm. 117 |
| 17 | 40 | 7 | A8 |
| 18 | 47B | — | — |
| 19 | *p.* 682 | 85 | Alcm. 68 |
| 20 | 48 | — | — |
| 21 | 49 | — | M21 |
| 22 | 51 | 14 } | Sa. |
| 22A | 52 | 15 } | 148 |
| 23 | 53 | 16 | C17 |
| 24 | 58 | — | M 5 |
| 25 | 59 | — | — |
| 26 | 57 | — | M 9 |
| 27 | 60 | — | M 6 |
| 28 | 61 | — | M 8 |
| 29 | 63 | — | — |
| 30 | 64 | — | — |
| 31 | 65 | — | — |
| 32 | 66 | — | — |
| 33 | 67 | — | — |
| 34 | 68 | — | — |
| 35 | 72 | 20 | C 3 |
| 36 | 73 | 21 | M20 |
| 37 | 74 | 22 | Alcm. 8 |
| 38 | 75 | 24 | M21 |
| 39 | 76 | 25 | M 4 |
| 44 | 77 | 26 | M 7 |
| 41 | 79C | 29 | M17 |
| 42 | 123 | 75 | M13 |
| 43 | 47A | — | — |
| 44 | 54 | — | — |
| 45 | 55 | — | — |
| 46 | — | 87 | M18 |
| 47 | — | — | M10 |
| 48 | — | 86 | — |
| 49 | 62 | — | A 2 |
| 50 | 30B | 2 | A12 |
| 51 | 50 | — | — |
| 52 | 44 | 10 | Stes. 10A |
| 53 | 41 | 8 | M16 |
| 54 | 79B | 28 | C32 |
| 55 | 78 | — | An. 7 |
| 56 | 79A | 27 | A14 |
| 57 | — | — | M26a |
| 58 | — | — | M26b |
| 59 | — | — | M 2 |
| 60 | 80 | — | Alcm. 70 |
| 61 | 81 | — | Alcm. 41 |
| 62 | 82A | 30 | M14 |
| 63 | 82B | 31 | M15 |
| 64 | 83A | 32 | Alcm. 7 |
| 65 | 69 | 17 | M22 |
| 66 | 70 | 18 | M23 |
| 67 | 71 | 19 | M24 |
| 68 | 83B | — | — |
| 69 | 141 | 81 | C 6 |
| 70 | 140 | 80 | C 5 |
| 71 | 86A | 35 | C12 |
| 72 | 89 | 39 | — |
| 73 | 89*n* | 84 | — |
| 74 | 90 | 40 | — |
| 75 | 87 | 37 | A13 |
| 76 | 101 | 52 | C31 |
| 77 | 92 | 42 | C13 |
| 78 | 93 | 43 | C14 |
| 79 | 94 | 44 | C15 |
| 80 | 95 | 45 | C30 |
| 81 | 96 | 46 | C16 |
| 82 | 97 | 47 | C29 |
| 83 | 98 | 48 | C28 |
| 84 | 103 | 54 | C21 |
| 85 | 104B | 56 | C11 |
| 86 | 105 | 57 | Alcm. 69 |

## FOLK-SONGS

| *E* | Bgk. | Hil. | Dl. | *E* | Bgk. | Hil. | Dl. |
|---|---|---|---|---|---|---|---|
| 87 | 106 | 58 | c10 | 111 | 130 | — | — |
| 88 | Sim. 46 | Sim. 29 | — | 112 | 131 | — | — |
| 89 | 142 | 82 | c18 | 112A | Carm. 45 | Pop. 49 | — |
| 90 | 143 | 83 | c19 | 113 | 99 | 50 | c 9 |
| 91 | — | — | — | 114 | 100 | 51 | c20 |
| 92 | — | — | — | 115 | Sim. 23 | Sim. 21 | Sim. 42 |
| 93 | — | — | — | 116 | 91 | 41 | M11 |
| 94 | 107 | 59 } | A | 117 | 132 | — | — |
| 95 | 125 | 77 } | *p.* 302 | 118 | 133 | — | — |
| 96 | 112 | 64 | A 5 | 119 | 134 | — | — |
| 97 | 108 | 60 | c22 | 120 } | 135 | — | — |
| 98 | 109 | 61 | c24 | 121 } | | | |
| 99 | 111 | 63 | c26 | 122 | 138 | 78 | c 8 |
| 100 | 110 | 62 | c25 | 123 | 139 | 79 | c 4 |
| 101 | 116 | 68 | c27 | 123A | *p.* 80 | *p.* 182 | — |
| 102 | 113 | 65 | A 6 | 124 | — | — | c36 |
| 103 | 114 | — | — | 125 | — | — | c37 |
| 103A | 115A | 66 | A10 | 126 | — | — | c38 |
| 104 | 115B | 67 | A 4 | 127 | — | — | c39 |
| 104A | 118 | 70 | M25 | 128 | — | — | c40 |
| 105 | 119 | 71 | c35 | 129 | — | — | — |
| 105A | 120 | 72 | c34 | 130 | — | — | — |
| 106 | 121 | 73 | A 9 | 131 | 84 | 33 | — |
| 107 | 122 | 74 | c33 | | | | |
| 108 | 127 | — | — | | | | |
| 109 } 110 } | 128 | — | — | | | | |

### FOLK-SONGS.

| Bgk. | *E* | Bgk. | *E* | Bgk. | *E* | Bgk. | *E* |
|---|---|---|---|---|---|---|---|
| 1 | 25 | 10 | 13 | 18 | 24 | 26 | 38 |
| 3 | 1 | 11 | { 7, 8, 9 | 19 | 30 | 27 | 41 |
| 4 | 3 | 13 | 16 | 20 | 31 | 28 | 42 |
| 5 | { 5, 6 | 14 } 15 } | 21 | 21 | 33 | 41 | 20 |
| 6 | 4 | 16 | 22 | 22A | 32 | 42 | 19 |
| 7 | 10 | 17 | 23 | 22B | 35 | 43 | 26 |
| 8 | 11 | | | 23 | 36 | 44 | 40 |
| 9 | 12 | | | 24 | 39 | 45 | Ad. 112A |
| | | | | 25 | 15 | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|
| 1 | 25 | 10 | 12 | 20 | 29 | 30 | 41 |
| 2 | 1 | 11 | 13 | 21 | 30 | 31 | 42 |
| 3 | 3 | 12 | { 7, 8, 9 | 22 | 31 | 44 | 20 |
| 4 | { 5, 6 | 12a | *p.* 604*n* | 22a | 34 | 45 | 19 |
| 5 | 4 | 14 | 16 | 23 | 33 | 46 | 26 |
| 6 | Terp. 3 | 15 } 16 } | 21 | 24 | 32 | 47 | 40 |
| 7 | Terp. 4 | 17 | 22 | 25 | 35 | 48 | 27 |
| 8 | 10 | 18 | 23 | 26 | 36 | 49 | Ad. 112A |
| 9 | 11 | 19 | 24 | 26a | *p.* 536 | 51 | 18 |
| | | | | 27 | 39 | | |
| | | | | 28 | 15 | | |
| | | | | 29 | 38 | | |

# SCOLIA

| Dl. | E | Dl. | E | Dl. | E | Dl. | E |
|---|---|---|---|---|---|---|---|
| 1 | 18 | 24 | 5, 6 | 32 | 20 | 43 | 41 |
| 2 | 17 | 25 | 7, 8, 9 | 33 | 34 | 44 | 40 |
| 5 | 42 | 26 | *p.* 604*n.* | 34 | 31 | 45 | 27 |
| 17 | 24 | 27 | 16 | 35 | 33 | 46 | 4 |
| 18 | 28 | 29 | 25 | 36 | 30 | 47 | 10 |
| 19 | 29 | 30 | 26 | 37 | 39 | 48 | 11 |
| 20, 21 | 21 | 31 | 15 | 38 | 19 | 49 | Terp. 3 |
| 22 | 23 | | | 39 | *p.* 536 | 50 | 12 |
| 23 | 22 | | | 40 | 32 | 51 | 13 |
| | | | | 41 | 35 | 53 | 36 |
| | | | | 42 | 38 | | |

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| E | Bgk. | Hil. | Dl. |
|---|---|---|---|
| 1 | 3 | 2 | Alcm. 60 |
| 2 | *p.* 682 | — | — |
| 3 | 4 | 3 | Alcm. 66 |
| 4 | 6 | 5 | 46 |
| 5, 6 | 5 | 4 | 24 |
| 7, 8, 9 | 11 | 12 | 25 |
| 10 | 7 | 8 | 47 |
| 11 | 8 | 9 | 48 |
| 12 | 9 | 10 | 50 |
| 13 | 10 | 11 | 51 |
| 14 | *p.* 684 | — | — |
| 15 | 25 | 28 | 31 |
| 16 | 13 | 14 | 27 |
| 17 | *p.* 681 | — | 2 |
| 18 | — | 51 | 1 |
| 19 | 42 | 45 | 38 |
| 20 | 41 | 44 | 32 |
| 21 | 14, 15 | 15, 16 | 20, 21 |
| 22 | 16 | 17 | 23 |

| E | Bgk. | Hil. | Dl. |
|---|---|---|---|
| 23 | 17 | 18 | 22 |
| 24 | 18 | 19 | 17 |
| 25 | 1 | 1 | 29 |
| 26 | 43 | 46 | 30 |
| 27 | — | 48 | 45 |
| 28 | Tyrt. 15 | Tyrt. 13 | 18 |
| 29 | Tyrt. 16 | 20 | 19 |
| 30 | 19 | 21 | 36 |
| 31 | 20 | 22 | 34 |
| 32 | 22A | 24 | 40 |
| 33 | 21 | 23 | 35 |
| 34 | — | 22A | 33 |
| 35 | 22B | 25 | 41 |
| 36 | 23 | 26 | 53 |
| 37 | — | — | — |
| 38 | 26 | 29 | 42 |
| 38A | — | — | — |
| 38B | — | — | — |
| 38C | — | — | — |
| 39 | 24 | 27 | 37 |
| 40 | 44 | 47 | 44 |
| 41 | 27 | 30 | 43 |
| 42 | 28 | 31 | 5 |

## SCOLIA

| Bgk. | E | Bgk. | E | Bgk. | E | Bgk. | E |
|---|---|---|---|---|---|---|---|
| 1 | 24 | 9 | | 17 | 12 | 25 | 19 |
| 2 | 1 | 10 | | 18 | 13 | 26 | 22 |
| 3 | 2 | 11 | 10 | 19 | 14 | 27 | 20 |
| 4 | 3 | 12 | | 20 | 15 | 28 | 23 |
| 5 | 4 | 13 | | 21 | 11 | 29 | 26 |
| 6 | 5 | 14 | 21 | 22 | 16 | 30 | 27 |
| 7 | 6 | 15 | 8 | 23 | 17 | | |
| 8 | 7 | 16 | 9 | 24 | 18 | | |

| Hil. | *E* | Hil. | *E* | Hil. | *E* | Hil. | *E* |
|---|---|---|---|---|---|---|---|
| 1 | 1 | 12 | 21 | 20 | 22 | 29 | 29 |
| 2 | 2 | 13 | 5 | 21 | 12 | 30 | 30 |
| 3 | 3 | 14 | 8 | 22 | 13 | 31 | 31 |
| 4 | 4 | 15 | 9 | 23 | 14 | 32 | 32 |
| 5 | 6 | 16 | 16 | 24 | 15 | 33 | 33 |
| 6 | 7 | 17 | 17 | 26 | 20 | 34 | 34 |
| 7, 8, 9, 10, 11 | 10 | 18 | 18 | 27 | 26 | | |
| | | 19 | 19 | 28 | 27 | | |

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Aristophanes of Byzantium: 68, 498; grammarian; 215 B.C.
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*Bekker's Anecdŏta*: 246; a collection of previously unedited Greek works, published 1814–21
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Cleobūlus: 528; of Rhodes; poet; one of the Seven Sages
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*Cramer's Anecdŏta Oxoniensia*: 12, 35, 41, 74, 196, 383, 428–30, 434–6, 456, 479, 559; a collection of previously unedited Greek works from Oxford MSS, published 1835–7
*Cramer's Anecdŏta Parisiensia*: 207, 236, 329, 441, 459: a collection of previously unedited Greek works from Paris MSS, published 1839–41
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Demetrius of Scepsis: 408; grammarian; 170 B.C.
Demetrius: 468; rhetorician; A.D. 50?
Democrĭtus: 60, 376; philosopher; 420 B.C.
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Diodōrus of Sicily: 33, 60, 273, 280, 362, 366, 404; historian: 40 B.C.
Diodŏtus: 232; perhaps to be identified with the commentator on Heracleitus (Diog. L., 9. 12, 15); 170 B.C.?
Diogĕnes Laertius (Diog. L.): 62, 326, 374, 381, 411, 417, 533, 576; biographer; A.D. 220
[*Diogenian*]: 74–6, 373, 390, 531, 550, 567, 570, 573; grammarian; prob. not the author of the collection of proverbs under his name; A.D. 120
Dionysius of Corinth: 546; epic poet, 200 B.C.
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Empedocles: 242; philosopher and poet; 465 B.C.
Ephŏrus: 374; 583; historian; 350 B.C.
Epicharmus: 14, 26, 494–6, 502, 564; 677; writer of comedy; 500 B.C.
Epicrătes: 242; writer of comedy; 360 B.C.
Epictētus: 376; Stoic philosopher; A.D. 100
Epicūrus: 64; the philosopher; 300 B.C.
Epiphanius: 67; Christian writer; A.D. 350
Erasistrătus: 80; physician; 290 B.C.

Eratosthĕnes: 42, 506, 532; mathematician, geographer, astronomer, chronologer, grammarian; 235 B.C.
Erinna: 10, 419; 679; a poetess of doubtful date
*Erotian*: 266; lexicographer: A.D. 60
*Etymologicum Gudianum* (*E.G.*): 440; etymological lexicon; A.D. 1100
*Etymologicum Magnum* (*E.M.*): 39, 42, 82, 206–8, 266, 329, 393, 406, 425–6, 429, 432–4, 440, 506, 533, 559, 571; etymological lexicon; A.D. 1200
*Etymologicum Magnum Vetus* (also called *Et. Florentinum* and *Et. Genuinum*): 328, 434, 440, 446, 522, 531; an etymological lexicon compiled under the direction of Photius *c.* A.D. 870
Eubūlus: 353; writer of comedy; 375 B.C.
Eumēlus: 599, 623, 649; epic and lyric poet; 760 B.C.
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Euphronius: 120; grammarian; 250 B.C.
Eurīpĭdes: 26, 111, 196, 210, 232, 240, 256, 268, 274, 280–2, 306, 310, 332, 396, 408, 436, 448, 514; 584, 601, 619, 625–7, 635, 658, 661–3, 667, 671–3, 678; writer of tragedy; 440 B.C.
Eusebius: 60, 72, 80, 203, 237, 399; chronologer [mostly survives only in Jerome's Latin version and the Armenian translation]; A.D. 305
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*Gregory of Cyprus*: 531; Christian writer; A.D. 1280
*Grenfell's Erotic Fragment*: 549; a metrical serenade in a papyrus of 2nd Cent. B.C.

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Hephaestion: 13–4, 38, 72–7, 124, 214, 294, 424, 428, 442–6, 460, 464, 534; metrician; A.D. 170
Hēracleides of Miletus: 36; grammarian; A.D. 100
Hēracleides of Pontus: 572; 594–6, 675; Peripatetic philosopher and grammarian; 380 B.C.
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Hermippus: 246; writer of comedy; 430 B.C.
Hermippus: 498; biographer; 210 B.C.
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Hermogĕnes: 109, 447; rhetorician; A.D. 200
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*Herodian* (Hdn.): 18, 34–6, 48, 428–30, 435, 439–44, 468; grammarian; A.D. 170
Herodĭcus: 556; grammarian; 50 A.D.
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*Herrick*: 565; poet; A.D. 1650
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*Homeric Hymns*: 86, 452; 591–5, 604, 614, 622–4, 648, 651, 674–5; a collection of hymns to the Gods by various hands; 750–550 B.C.?
Homērĭdae: 593, 676; a school of epic poets claiming descent from Homer, first mentioned by Acusilaüs; 550 B.C.
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*Inscriptions*: 29, 49, 70, 126, 133, 159, 224, 258–60, 298, 351, 371, 400, 406, 528; 594, 651; see also *Parian Chronicle*
Ion of Chios: 84, 226–8; 647; writer of tragedy and lyric poetry; 450 B.C.
*Isidore of Pelusium*; 533; Christian writer; A.D. 420
Istros (Ister): 266; historian, grammarian, poet; 240 B.C.

Johannes Grammaticus: 418; perhaps to be identified with J. Philŏpŏnus, philosopher and grammarian; A.D. 510
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*Julian*: 528; Roman Emperor A.D. 361–363

*Keil's Analecta Grammatica*: 122, 463; fragments of two anonymous metrical treatises

Lactantius (Placidus): 123–4; author of a commentary on Statius; A.D. 550?
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Lysias: 60, 68, 250, 262, 337; Attic orator; 405 B.C.
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Lysimachus of Cyrēnè: 26; grammarian; 100 B.C.?
Lysis: 40; the teacher of Epameinondas? 420 B.C.?

Macarius: 309; compiler of a collection of Greek proverbs; A.D. 1250?
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*Marisaeum Melos*: 548; a metrical dialogue between a man and a woman inscribed near the door of a temple at Marissa in Palestine; 150 B.C.?
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Marius Victorīnus; 72, 337, 535; Roman grammarian; A.D. 350
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*Marmor Parium*: see *Parian Chronicle*
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*Martial*: 447; Roman poet; A.D. 80
Matron: 351–3; writer of parodies on Homer; 400 B.C.?
Maximus of Tyre: 401; rhetorician; A.D. 180
Melanippīdes: 60, 230–8, 274, 282–4, 338, 362; 672–3, 677
Melanthius: 58; historian; 250 B.C.?
Meleăger: 220, 232; epigrammatist; first compiler of the *Greek Anthology*; 90 B.C.
Melētus: 242, 260; tragic and erotic poet; one of the accusers of Socrates; 400 B.C.
Melinno: 419; poetess; A.D. 120?
Menander: 80, 308; 679; writer of comedy; 300 B.C.
Menander: 88; rhetorician; A.D. 270
*Metrical Fragment, Oxyrhynchus*: 73, 442; fragment of an anonymous book on metre found at Oxyrhynchus
*Milesian Tales*: 678; a collection of short stories, mostly of love, compiled by one Aristeides *c.* 150 B.C., used by Petronius and Apuleius but no longer extant
*Miller's Mélange de Philologie et d'Epigraphie*: 203, 228; a collection of articles containing certain hitherto unpublished Greek works; published in 1876
Mimnermus: 70; 613–4, 656–7, 670; elegiac poet; 620 B.C.
Moeris: 528; grammarian; A.D. 200?
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*Nauck's Fragmenta Adespota* (Anonymous Fragments) in his *Tragicorum Graecorum Fragmenta*; 109
Nepos, Cornelius: 47; Roman historian; 60 B.C.
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Nicochăres: 496; writer of comedy; 410 B.C.
Nicomăchus: 284, 288, 315; writer on arithmetic and music; A.D. 40
Nicophon: 502; writer of comedy; 410 B.C.
*Ninus, Tale of*: 678 (*which see*)
Nonnus: 126; epic poet; *c.* A.D. 420
Nossis: 2; poetess, epigrammatist; 300 B.C.
Nymphaeus: 610
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phodōrus of Syracuse; geographer; 330 B.C.

*Odyssey*: 28, 34, 200, 304, 356, 430, 495, 506, 516; 585–6, 592, 597; *see also* Homer, Eustathius
Oeniădes: 270, 384 (*which see*)
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Onēsicrĭtus: 272; historian; 320 B.C.
*Oppian*: 503; didactic poet; A.D. 200
*Origen*: 328; Christian writer; A.D. 225
Orpheus: 324; 592–4, 598, 608, 651, 677; the early poet and musician
*Orphic Hymns*: 486; a collection of apocryphal poems of Orpheus, of uncertain date
Orus: 36; grammarian: A.D. 200?
*Ovid*: 23, 111, 126; 601; Roman poet; A.D. 1
*Oxyrhynchus Papyri*: 40, 42, 72, 101–3, 159, 212, 216–8, 220, 243; 627, 652–3; (*see* the authors): fragments of ancient books and other documents found by B. P. Grenfell and A. S. Hunt at Oxyrhynchus in Egypt, still in course of publication

*Palatine Anthology* (A.P.): 16, 72, 86, 171, 220–2, 232, 333, 398; a large collection of Greek 'epigrams,' *i.e.* inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephălas about A.D. 920
Pamphōs: 594–6
*Papyri*: 28, 30, 72, 92, 126, 159, 302, 308, 411, 420, 442, 482, 580; 677; see also *Oxyrhynchus*
*Parian Chronicle*: 230, 272, 280, 362, 404; an inscribed stone now at Oxford, giving a summary of Greek history down to 264 B.C.
*Paroemiographi Graeci*: 43, 369, 373, 386, 390, 512; the ancient proverb-collections published by von Leutsch and Schneidewin in 1839
Parthĕnius: 22, 338; poet and story-writer; 20 B.C.
Pausanias: 8, 12, 18, 49, 75, 78, 109, 167–9, 171, 179, 181, 228, 270, 288, 305, 310, 383, 398, 510, 548; 592–9, 602, 618, 623, 637–8, 643, 648; geographer; A.D. 180
Pericleitus: 416; 611
Phaenias: 268, 382; Peripatetic philosopher: 330 B.C.
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Pherecrătes: 249, 251, 268, 284, 290, 362, 365; writer of comedy; 430 B.C.
Philammon: 593–6, 624, 676
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Philo: 228; 588; Jewish philosopher; A.D. 40
Philochŏrus: 238; historian; 29[illegible] B.C.
Philodēmus: 64, 238, 266, 27[illegible], 366, 389; philosopher and poet; 60 B.C.
Philostrătus ('the Athenian'): 22[illegible], 415, 528; biographer; A.D. 210
Philostrătus ('the Younger'): 22[illegible]; essayist; A.D. 280
Philōtas: 404
Philoxĕnus: the name of two and perh. three persons who are confused in the ancient references; P. son of Eryxis (340 [illegible] perh. = the author of the *Banquet*, P. of Leucas (348 [illegible] 672, 677); the other is the dithyrambic poet, P. of Cythēra; 250, 260, 272–4, 28[illegible], 302, 326, 362 ff; 583, 66[illegible], 672–3
Phocȳlides: 280; 615; elegiac poet; 540 B.C.
Photius: 70, 75, 229, 408, 413, 42[illegible], 425, 532, 559; critic, lexic[illegible]

grapher, compiler of chrestomathies; A.D. 860
Phrynĭchus son of Polyphradmon: 42, 48, 51; 643, 652, 669; writer of tragedy; 500 B.C.
Phrynĭchus: 46, 502; writer of comedy; 420 B.C.
Phrynis: 40, 266–8, 284, 289, 292, 326; 610, 673, 676–7; dithyrambic poet; 430 B.C.
Phyllis: 548
*Pindar*: 2, 6, 8, 33, 46, 56, 60, 70, 82–6, 91, 101, 104, 116–128, 143–9, 161, 169, 185, 195, 199, 200, 203, 210, 219, 221, 319, 364–6, 444 ff. (*see* 445 *n*), 451, 454, 474, 514–16, 558, 563, 569; 589–90, 610, 621, 627–8, 634–44, 645 ff, 652–7, 660, 664–7, 670–1, 676; lyric poet; 480 B.C.
*Planudean Anthology*: 270, 300; the shorter of the two great collections of Greek 'epigrams,' made by Maximus Planūdes A.D. 1301; see *Palatine Anthology*
Plato: 248, 344, 348, 386, 459, 502; writer of comedy; 420 B.C.
Plato: 46, 68, 113, 171, 246–8, 301, 321, 334–6, 468, 474–6, 526, 531, 548, 564; 583–4, 593, 606, 631, 640, 670–1, 674, 677; philosopher; 380 B.C.
Plautus: 425; Roman writer of comedy; 215 B.C.
Pliny ('the Elder'): 274, 291, 396, 542; encyclopedist; A.D. 60
Plotius (Sacerdos): 72, 443, 447, 464–6; Roman metrician of doubtful date, between 30 B.C. and A.D. 500
*Plutarch*: 2, 6, 16, 25, 40, 46, 54–5, 65, 70, 80, 91, 97, 122, 133, 204, 212, 232, 238–40, 264, 268, 272, 282, 286, 291, 298, 304–8, 330, 342, 349, 364, 373–4, 383, 401, 404, 408, 416, 428, 446, 450–4, 458, 468-74, 490, 510, 520, 530–2, 540, 544, 567, 573; 588, 597, 605, 610–4, 628, 643–4, 673–5; biographer and essayist; A.D. 85
Polĕmon: 72, 378, 494; geographer; 200 B.C.
Pollux (Polydeuces): 268, 294, 326, 394, 488, 500, 529, 531–2, 536, 539–40; lexicographer; A.D. 170
Pōlus: 334–6; sophist and rhetorician; 420 B.C.
Polȳbius: 297, 380; 583, 672, 678; historian; 175 B.C.
Polyīdus: 272, 404 ff, 408
Polymnastus: 416; 612–13, 617, 628, 656; poet; 630 B.C.
Pomponius Mela: 280; Roman geographer; A.D. 40
Porphyrio: 84, 118–9; commentator on Horace; A.D. 250?
Porphyrius (Porphyry): 236, 330, 338; Neo-Platonist philosopher; A.D. 270
Poseidonius: 514; Stoic philosopher; 90 B.C.
Prātĭnas: 46–8, 50–4, 364, 416, 444; 660, 671
Praxilla: 72–8, 560, 568–70; 658, 661, 670
*Priscian*: 16, 206, 420–2; Roman grammarian; A.D. 500
Proclus: 208, 290, 514, 559; 591, 633, 664, 673, 676–7; compiler of a chrestomathy, perh. identical with the Neo-Platonist philosopher and grammarian of A.D. 450
Prodĭcus: 343; sophist; 430 B.C.
Pronŏmus: 268–70
Propertius: 10; Roman poet; 20 B.C.
Ptolemaeus son of Hephaestion: 209, 408; grammarian; A.D. 120
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Pythagŏras: 342; philosopher; 535 B.C.
Pythermus: 572
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*Quintilian*: 634; Roman rhetorician; A.D. 75

*Rhetŏres Graeci*: 565

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Sannyrion: 260; writer of comedy; 410 B.C.

Sappho: 8, 86, 90, 106, 169, 189, 210, 242, 364, 418, 428 ff; 587, 591, 599, 611–2, 618, 621, 624 f, 633, 636–42, 645, 648–9, 656–7, 661–2, 667, 678–9; lyric poetess; 600 B.C.
Satўrus: 282, 306, 396; Peripatetic philosopher; 220 B.C.
*Scholiast*: = ancient commentator whose notes are preserved in some of our MSS of Greek authors
Semonīdes of Amorgus: 613
Sēmus: 494, 512, 518, 532; geographer and antiquary, of unknown date
Servius: 77, 99, 118–9; Roman grammarian; A.D. 400
Sextus Empirĭcus: 65–6, 336, 503; Sceptic philosopher and physician; A.D. 190
Simonīdes: 8, 56, 80, 82, 86, 113, 116, 122, 137, 220, 232, 241, 244, 309, 336, 374, 444 ff. (*see* 445 *n*), 552, 564; 610, 634–8, 639 ff, 646–9, 651–4, 658–60, 663–71; lyric and elegiac poet; 510 B.C.
Socrates: 230, 248–50, 340, 376, 396, 468; 651, 672; the great Athenian philosopher; 440 B.C.
Solon: 62, 174, 300, 576; 614; the Athenian lawgiver and elegiac and iambic poet; 600 B.C.
Sōpăter: 380; writer of parody and burlesque; 300 B.C.
Sophocles: 48, 84, 116, 224–6, 244, 268, 274, 438, 454, 483, 564; 647, 650–2, 660, 663, 672; writer of tragedy; 450 B.C.
Sophron: 10; writer of mimes; 440 B.C.
Spendon: 611
Statius: 10, 118, 123–4; Roman poet; A.D. 80
Stephănus of Byzantium: 18, 21, 37, 80, 280; lexicographer; A.D. 530
Stēsichŏrus: 8, 40–2, 70, 86, 212, 244, 266, 286, 364, 384, 426, 440 ff, 498, 552; 633 ff, 644, 651–2, 661–3, 670, 676; lyric poet; 570 B.C.?
Stobaeus: 86–8, 120–2, 149, 174, 200, 204, 208, 236, 326, 330, 338, 369, 376, 411–12, 426, 438, 448, 458, 476, 565; 675; compiler of chrestomathies; A.D. 450?
Strabo: 35, 169, 212, 313, 448; 593, 596, 634, 674; geographer; A.D. 1
Strattis: 262, 538; writer of comedy; 400 B.C.
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Symmăchus: 254; grammarian; A.D. 100
Synesius: 169, 390; 679; Christian writer; A.D. 410

*Tatian*: 2, 9, 62, 72; Christian writer; A.D. 160
Telecleides: 244, 496; writer of comedy; 420 B.C.
Telenīcus: 268; poet and flute-player; 430 B.C.
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Telesias: 46, 364; musician; 380 B.C.?
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Themistius: 8, 297, 401; philosopher and rhetorician; A.D. 350
Theocrĭtus: 76–8, 197, 229, 310, 383–4, 388, 503–4, 514, 524; 611, 616, 620, 634, 660–2; poet; 275 B.C.
*Theodoret*: 91, 508; Christian writer; A.D. 430
Theodōrus the Metochite: 450; grammarian and historian; A.D. 1300

Theodōrus: 496, 502; poet of unknown date, save that he is mentioned by Aristotle
Theodosius: 34–6; grammarian; A.D. 400; see Choeroboscus
Theognis: 564; 583, 615; elegiac poet; 540 B.C.
Theognis: 468; a writer of tragedy; 410 B.C.
Theognis: 526; an otherwise unknown writer quoted by Athenaeus
Theophĭlus: 344; a geographer mentioned by Josephus and Plutarch
Theophrastus: 104, 139, 288, 319, 344, 359, 396; 584, 677; Peripatetic philosopher; 330 B.C.
Theopompus: 42, 278, 569; writer of comedy; 400 B.C.
*Theosophia Tubingensis* (*Graecorum Deorum Oracula*): 67; a MS collection of extracts from authors first published by Buresch in his *Klaros* in 1889
Thespis: 48; 669; writer of tragedy; 530 B.C.
Thucydĭdes: 80, 310, 333, 337; 591, 620, 624, 648–50; historian; 430 B.C.
Timaeus: 643; historian; 300 B.C.
Timocreon: 559; 642; lyric and comic poet; 470 B.C.
Timŏtheüs: 268, 280 ff, 362–6, 378–82, 390, 404–6, 420, 473; 583, 633, 649, 672 ff.
Timŏtheüs of Thebes: 298–384; 651, 672 *n*; flute-player; 330 B.C.
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Tryphon: 10, 494; grammarian; 20 B.C.
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Xenophănes: 64; 615; Eleatic philosopher and elegiac poet; 530 B.C.
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Zenobius: 72, 76, 90, 203, 208, 229, 308, 390, 408, 420, 531, 570; rhetorician; A.D. 130
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Capăneus: 21, 266; one of the 'Seven against Thebes'; *see vol. ii*
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Caria: 18, 34, 202, 280; a district of Asia Minor
Carion: 386. Carmānor: 595
Carneia: 288, 416; 611, 624, 666–8, 676; the great Apollo-Festival of the Dorians
Carneius: 78
Carthaea: 80, 220; a city of Ceos
*Carthage*: 146, 366; 641
*Caryatids*: 52; the name given to the maidens at their annual

dance to Artemis Caryātis at Caryae in Laconia
Carystus : 210. Casas : 182
Cassandra : 84, 118, 442; a prophetess, daughter of Priam
*Castaly* : a sacred spring at Delphi
Cătăna : 633. *Caucians* : 440
*Cecropian* : 562; Cecrops was first king of Attica
Cĕcrŏpis : 298. Cēdon : 570
Celaenae : 318, 504; a city of Phrygia
Celeüs : 86. Cēnaeum : 96
Cenchrēus : 296; the river of Ephesus
*Centaur* : 200, 242; *see* Cheiron
Ceos : 80, 106, 126, 131, 134, 142, 158–60, 214, 220; 639, 646, 671; a small island of the W. Aegean
Cephălus : 677
*Cephissian Lake* : 484; in Boeotia
Cephīsus : 2, 20; a river of Boeotia and Phocis
Cephīsus : 515; a river of Attica
Cerbĕrus : 148; the watch-dog of the Lower World
Cercops : 254. Cercyon : 108
Ceÿx : 200–2; lord of Trachis; friend of Heracles
Chaerŏlas : 160
*Chalcidic Peninsula* : 596; in N. Greece
Chalcis : 33, 270, 544–6; 639–41, 669; a city of Euboea
Charaxus : 629, 631; brother of Sappho
Charon : 210, 378; ferryman of the dead
Charondas : 498; lawgiver of the Chalcidian colonies in Sicily and Italy *c.* 650 B.C.
Cheilon *or* Chīlon : 576; Spartan statesman; 560 B.C.
Cheiron : 210; the Centaur; *see vol. i*
Chios : 21; 583, 590, 593; a large island of the E. Aegean
Chloē : 494. Christ : 484
Chrysogŏnus : 384
Cirrha : 144, 176; near the coast below Delphi; site of the hippodrome the scene of the Pythian games in the time of Pindar and Bacchylides
Cisses : 92; a king of Thrace in Homer
*Cissian* : 490
Cithaeron : 26–8, 34; a mountain of Boeotia
Cleēsippus : 424
Cleitagŏra : 340, 556–8, 574
Cleisthĕnes tyrant of Sicyon : 669; grandfather of
Cleisthĕnes : 583, 639, 664; the Athenian statesman; 507 B.C.
Cleobūlus : 578; of Lindus in Rhodes; *c.* 600 B.C.
Cleocrĭtus : 256; an Athenian satirised by the poets of the Old Comedy
Cleomăchus : 544
Cleon : 74, 554; Athenian general and statesman satirised by Aristophanes
Cleōnè : 33, 166; eponymous heroine of Cleonae in Argolis
Cleoptŏlĕmus : 198
Clio : 136, 184, 196; one of the Muses
Clotho : 276; see *Fates*
Clÿmĕnus : 154
Cnōsus *or* Cnossus : 98, 100, 130, 406; 585, 595, 664; the city of Minos in Crete
Cōcÿtus : 148; 647; a river of Hades
Colōnus : 2
Colŏphon : 385, 496; a city of Ionia
Corcÿra : 30, 33, 166; a large island off the W. coast of Greece (Corfu)
Coresia : 80. Coressus : 130
*Corinth* : 108, 126–8, 135, 366; 599, 623, 641, 668–70
Corniscae : 519
Coronaeae : see *Shuttle-Maidens*
Coronēa : 125
Corōnis : 482; mother by Apollo of Asclepius
*Corÿbants* : 484; worshippers of Cybelè
*Corycian Cave* : 394
Cos : 593; an island of the S.E. Aegean
Cremmyon *or* Crommyon : 108; between Megara and Corinth
Creon : 28; king of Thebes
*Crete* : 24, 62, 86, 98, 106, 124, 130, 200, 406, 520, 540, 572; 583, 595, 598, 610–2, 617, 625, 651,

659, 674; southernmost island of the Aegean; one of the great Dorian areas of Greece; famous for its dancing
Creüsa: 108
Crisa: 595; the port of Delphi
Croesus: 138, 300, 338; 615; king of Lydia 560–546 B.C.
Crŏnus: 28, 328; father of Zeus
Curētes: 152; a tribe of Aetolia
Crotōna (Crōton): 372; a Greek city of S. Italy
Curētes: 484; 659; mythical attendants or actual worshippers of Zeus at the Idean Cave in Crete
Cybĕlè: 318, 464–6; 597, 600
Cyclōpes: 180, 302–4, 382–92; 672; a race of one-eyed giants; *see vol. ii*
Cydōnia: 610; a city of Crete
Cymè: 590, 610
Cypris: 442; *see* Aphrodite
Cyprus: 625
Cypsĕlus: 637; tyrant of Corinth 655–625 B.C.; *see vol. i*
Cyrēnè: 210; a Greek city of N. Africa
Cyrus: 338; king of Persia 550–529 B.C.
Cythēra: 362; an island off the S. of Laconia
Cytherēa: 446; 625, 661; *see* Aphrodite

*Dactyls, Idaean*: 597
Daedălus: 585; mythical sculptor and architect
Daedălus of Sicyon: 179; sculptor; 400 B.C.
Daïpy̆lus: 154. Dāmocrătes: 88
Dāmon: 126, 130
Danaïds: 234; the fifty daughters of
Danaüs: 180; brother of Aegyptus and ancestor of the
*Danaans*: 192, 568; an ancient name for the Greeks
Dandaetian (?): 506
Dandes: 641. Daphnephoria: 665
*Day*: 454
Deïaneira: 98, 156; wife of Heracles
Deinomĕnes: 136, 144–6, 220; name of the father and son of Hiero
Deïphŏbus: 436
Delium: 665; 424 B.C.
Delphi: 28, 96, 136, 140–4, 148, 162, 174–6, 179, 394, 461, 466, 520, 540; 592–5, 598, 602–3, 609–11, 620–3, 627, 632, 641, 648, 651, 654, 665–8, 671, 676; a city of Phocis; seat of the oracle of the Pythian Apollo
Delos: 88, 106, 124, 140, 176, 270, 461, 488, 562; 594–5, 598–9, 622–4, 649–51, 668, 671; an island of the S. Aegean, one of the chief seats of the worship of Apollo
Dēmēter: 86, 136, 170, 238, 420, 488, 494–6, 514, 532, 562; 594–6, 604–6, 619, 639, 648, 655, 658
Demetrius (Poliorcētes): 650; son of Antigonus; 'liberated' Athens in 307 B.C.
Dēmōnax: 126 (= Damon)
Demophĭlus: 410. Derdĕnes: 610
Dexamĕnus: 200; lord of Elis
Dexiŏnè: 126. Dexithĕa: 126, 130
*Diacrians*: 554; these were the poorest of the three parties in the days of Solon; the joke is obscure
Diana: *see* Artemis
Diogĕnes: 380; Cynic philosopher; 370 B.C.
*Diomede*, Thracian: 116; king of Thrace; so called to distinguish him from D. of Argos
Diŏmus: 496
Dionysia: 258; 651, 669; festival of Dionysus
Dionysius: 260, 366–72, 382–6; 672; tyrant of Syracuse 405–367 B.C.
Diony̆sus: 6, 24, 56, 78, 114, 170, 216, 226, 236, 246, 256, 276, 300–4, 314, 340, 362, 378–80, 463–4, 470, 480, 488, 492–4, 510–14, 568; 583, 599, 601, 606, 619–20, 623–5, 648, 660, 664–71
Dioscūri (Castor and Polydeuces): 88, 472–4; 612, 616; sons of Zeus and Leda wife of Tyndareüs king of Sparta, and

brothers of Helen; worshipped as horsemen, boxers, and harpers, and as saviours of men in battle or at sea
Dium: 482; a town of Macedonia
Dolon: 581
*Dorian*: 276, 364, 376, 404, 422–4, 432, 448; 594, 597–9, 603, 611–15, 618, 624, 628, 631, 635, 641–7, 651, 656, 661, 666
Doricha: 629
Doridium: 370. Dorion: 298
Doris: 84; daughter of *Ocean*
Dorotheüs: a flute-player: 200 B.C.
Dorȳlas: 422. Dryas: 492
Dysaules: 486; father of Triptolĕmus and brother of Celeüs king of Eleusis
Dysmaenae: 52; = *Bacchanals* at Sparta

*Earth*: 114, 126, 210
Ecbatăna: 320; a city of Media
Echecrătĭdas: 636. Echĕmus: 4
Echidna: 148; a serpent-maiden, daughter of Tartarus; *see vol. ii*
*Egypt*: 114, 218, 486, 500; 598
Eileithyia: *see* Artemis
Eiresiōnè: 520–2. Elector: 396
Eleusis: 86, 108–10, 486, 514–16; 594–6, 604; a town of Attica, seat of the worship of Demeter
Eleuther: 593. Elieus: 2
Elis: 80, 161–2, 179, 200, 510, 528; 599, 601, 623–5, 667; a district in the N.W. Peloponnese
Elpēnor: 298; one of the comrades of Odysseus who were turned into swine by Circè
Elysium: 330; the underworld
Endaïs: 188
Endȳmion: 338; *see vol. ii*
Enetic: *see* Venetic
Enyălius: 606; sometimes identified with Ares
Epameinondas: 270, 408; Theban general and statesman; 390 B.C.
Epăphus: 114
Ephĕsus: 296, 320, 362, 385, 394; 602, 672; one of the twelve Ionian cities of Lydia
Epimĕnĭdes: 532; a Cretan wonder-worker who came to Athens *c.* 500 B.C.
Epiŏnè: 484. Epipŏlae: 384
Erechtheus: 664; a mythical king of Athens
Erĕsus: 532; a town of Lesbos
Eretria: 12, 544; a city of Euboea
Eriboea: 98, 188; afterwards wife of Telamon
Eridănus: 396
Erigŏnè: 496; an Attic heroine
Eriphănis: 498, 544
Erȳthrae: 482; 657; a city of Ionia
Eryxis: 340–2
Eteocles: 226; brother of Antigonè
*Etna*: 218, 380, 420; the great volcano of Sicily
*Etruscans*: 641. Euathlus: 498
Euboea: 96, 172, 546; a large island on the E. coast of Greece
Eubūlĭdes: 260. Eudēmus: 222
Euēnus (river): 98. Euēnus: 116
Eunosta *and* Eunostus: 2
Euoe: 494; cry of the Bacchants
Euōnȳmus: 20, 32; son of Cephisus
Euphŏrātis: 580. Eupŏlĕmus: 179
Eurīpus: 270; the strait between Euboea and the mainland
*Europe*: 228
Eurōpa: 78, 100, 130, 200 (*which see*)
Eurymĕdon: 410. Eurȳphon: 248
Eurȳtīon: 200. Eurȳtus: 596
Euxantius: 126, 130, 134; mythical lord of Ceos
Execestīdes: 666

*Fates*: 170, 276, 378, 448, 458, 482
*Fortune*: 476, 482
*Furies*: 126, 452

Gaius (Caligula): 558; Roman Emperor A.D. 37–41
Galatēa: 212, 382–92; a sea-nymph beloved by the Cyclops Polyphēmus
Galatēa: 382–6; mistress of Dionysius
Galătus: 212. Galaxium: 450
Gallae: 466
Gelo: 146, 200; brother of Hiero and tyrant of Acrăgas

*Gentiles*: 484. Geraestia: 173
Glycon: 443. *Giants*: 94, 486
*Gorgon*: 406
*Graces, The*: 112, 132, 146, 162, 174, 238, 300, 402, 414, 510, 546; spirits of beauty and excellence, handmaids of the Muses
*Greece*: 140, 160, 228, 266, 270, 276, 282, 306, 332, 410, 470, 508, 574; 594, 597–8, 603–4, 610–11, 620, 629, 633, 638, 646, 657, 660, 666
*Greek*: 2, 9, 53, 119, 121, 152, 160–4, 188, 194, 214, 240, 278, 306–8, 318, 320–2, 484, 542; 583, 593, 597, 607, 619, 625–32, 635, 655, 679
Gymnopaediae: 624, 651 (*which see*)

Hades: 24, 46, 72, 148, 236, 260, 338, 410, 438, 452
Harmŏdius: 554–6, 566; 640, 657–8; with Aristogeiton he murdered in 514 B.C. Hipparchus one of the sons of Peisistratus; after the expulsion of his brother Hippias from Athens in 510 they came to be regarded as martyrs in the cause of democracy
Harpălus: 274; cousin and treasurer of Alexander the Great
Harpalȳcè: 500. Harpalȳcus: 422
*Harpies*: 278; in Homer, spirits of the storm-winds; later, winged maidens of foul aspect who swooped on a man's food and carried it away
Harpinna: 33, 166
*Healing-God*: *see* Apollo
*Health*: 336, 400; 652
*Heaven*: 210, 316
Hebè: 169. *Hebrew*: 470
Hebrus: 96; 598, 608, 651; river of Thrace
Hecătè: 86, 258; 508
Hector: 188, 192, 328, 490; 584–6, 621; son of Priam and chief hero on the Trojan side
Hecuba (Hekăbè): 452; 586, 621
*Helen*: 39, 92–5, 422, 440, 466; 586, 621, 633, 661–2, 671; *see vol. ii*
Helĕnus: 120, 442; prophet and warrior, son of Priam
Helĭcon: 26–8; a mountain of Boeotia
Hellè: 318; daughter of Athămas and Nephĕlè; N. saved her son Phrixus from sacrifice by means of the Ram with the Golden Fleece, which carried him to Colchis; Hellè, who rode with him, fell off while the Ram was crossing to Asia at the strait called after her the
*Hellespont*: 315, 318; 598
*Helots*: 611, 628; the serfs of Lacedaemon
Hephaestus: 585
Hera: 112, 150, 162, 168, 178, 182, 226, 450, 470, 519; 594, 616
Heraia: 173
Hĕracles (Hercules): 6, 66, 88, 96–8, 120, 124, 148–50, 154, 162, 184–6, 200–2, 256, 410, 422, 426, 502–4, 520; 596, 606, 616, 630, 655, 671, 677
Hĕracleia: 173, 362
*Heraean Women*: 623
Hercules: *see* Heracles
Hermeias: 410, 470; tyrant of Atarneus
Hermes: 12, 14, 26–8, 32, 39, 112–14, 326, 398, 470, 528; 609, 614, 648
Hermus: 312; a river of Asia Minor
Herŏdŏtus: 406. *Heroes, The*: 652
Hiero: 82–6, 136, 140–8, 156–9, 175, 200, 218, 221, 232, 266; 610, 640, 646, 653, 657; tyrant of Syracuse 478–467 B.C.
Himalia: 494
Hīmĕra: 146; 633, 641; a Greek city of Sicily
Hipparchus: 566; 638; Hippias: 641; sons and successors of Peisistratus
Hippăsus: 639. Hippocoön: 616
Hippocrătes: 664
Hippodameia: 623
Hippolȳtus: 266, 539; son of Theseus; refusing the advances of his stepmother Phaedra, he was accused by her of seeking her love, and cursed by Theseus, whose

father Poseidon caused his death
Hyagnis: 534; 597
Hyccara: 366
Hymenaeus: 278, 388; a beautiful youth of whom various stories were told in connexion with wedding rites
*Hyperboreans*: 140; 594, 598, 648; a legendary people of the far north
Hўria: 16. Hўrieus: 22, 32

Iacchus: 56, 258, 462, 494, 510; 667; a name of Dionўsus; sometimes distinguished from him as a son of Demēter
Iambè: 604. Iambi: 512
Iapygia: 540; a district of S. Italy
Iarbas: 486. Iăso: 484
Ida: 452, 484; name of two mountains, one near Troy, the other in Crete
Idas: 116. Ilium: see *Troy*
Inăchus: 112
Io: 114, 469, 498; 671; beloved by Zeus, she was changed through Hera's jealousy into a heifer and wandered over the earth
Iolaia: 173
Iolaüs: 20; companion of Heracles
Iŏlè: 98; daughter of Eurўtus of Oechalia
Iollas: 502
*Ionian*: 98, 108, 206, 320, 324–6, 404, 444, 534, 572; 594, 599, 602–4, 607–14, 625, 628, 631, 635–43, 656, 667
Ios: 212; a small island of the mid-Aegean
Iphiclus: 500. Iphiclus: 152
Iphigeneia: 408; daughter of Agamemnon, who sacrificed her at Aulis
Iris: 482. Ismărus: 606
Ismēnè: 226; sister of Antigonè
Ismēnius, Apollo: 665
Isthmus: 108, 126–8, 132–4, 162, 170–2, 457
Ithăca: 206; a small island W. of Greece; home of Odysseus
Itōnia: 124. Itōnus: 18, 124
*Italy*: 272, 416, 540
Ithyphalli: 512
Iülis: 80, 130; 646; a city of Ceos
Iülo: 494

Jason: 589. *Jews*: 468
*Julian*: 210; Roman emperor A.D. 361–363
Juno: 519. *Jupiter*: *see* Zeus

Laches: 39. Lachon: 158–60
*Laconian*: 432, 534; 618; *see* Sparta
Ladon: 30, 34; = Ismēnus, a river of Thebes
Laertes: 92, 280; father of Odysseus
Laïs: 366. Lamo: 504
*Lame God, The*: *see* Hephaestus
Lampis: 504
Lampon: 186, 196
Lamprias: 468
Laocoön: 118; priest of Apollo at Troy; while sacrificing at the bringing-in of the Wooden Horse, against which he had warned his countrymen, he was slain by two serpents sent from the sea by Poseidon
Laodămas: 226
Laomĕdon: 192; king of Troy; father of Priam
*Latin*: 630, 674, 678. Leda: 410
Leipsydrium: 570; *c.* 550 B.C.
Lemnos: 110, 120, 444, 486; a large island of the N. Aegean
Lenaea: 258, 510; 667; a festival of Dionysus
Leon: 4. Leontium: 384
Leontius: 246
Lesbos: 266, 270, 324, 416, 438; 598, 608–18, 624 ff, 633–8, 651–7, 660–1, 668, 673; a large island of the E. Aegean
Lēto (Latona): 78, 176, 182, 562; 593, 595
Leucas: 498
Leuctra: 644; 371 B.C.
Libўa: 406, 486
Lichas: 426; attendant of Heracles; the 'tomb' is the sea, into which he was thrown by H.
Lĭnus: 238, 488, 492, 498; 586, 609, 622, 663, 677; a legendary bard, for whom the vintage-

song was supposed to be a lament
Lityerses: 488, 496, 500 (*which see*), 504
Locri (Epizephyrii): 62, 272, 414, 416–8, 546; 633–4; a Greek city of S. Italy
*Love* (Erōs): 32, 238, 390, 444, 530, 546; 594, 656
Loxias: *see* Apollo
Lūsi: 178–80. Lūsus: 180
Lyaeus: 300; Alexandrian epithet of Dionysus
Lycaeus, Zeus: 616. Lycas: 641
Lycia: 192, 306, 460, 488; 594, 598; the most southerly district of Asia Minor
Lycomīdae: 594–6
Lycormas: 98
Lycurgus: 165, 266; king of Nemea; brother-in-law of Adrastus and one of the 'Seven against Thebes'
Lycurgus (the Spartan lawgiver): 204, 534
Lȳdè: 244
Lydia: 122, 136, 300, 318; 603, 609–10, 615, 618, 628, 657, 667; the middle district of W. Asia Minor, seat of the kingdom of Croesus; became part of the Persian Empire in 546 B.C.
Lydus: 138; mythical king of the Lydians
Lynceus: 180
Lysander: 412, 470; 650; the Spartan general who defeated Athens in 404 B.C.
Lysippus: 72; sculptor; 330 B.C.

Macedonia: 332, 384
Macĕlo: 126–8. Machaon: 484
Maeander: 504; a river of Asia Minor
Maecēnas: 631
*Maenads*: 26; see *Bacchanals*
Magnesia: 637. Maia: 30, 112
*Maid*: *see* Persephonè
Malis: 428. Manĕros: 500
Mantinēa: 62–6, 118, 304; 654; a city of Arcadia
Marathon: 506, 640–1
Mardonius: 315
Mariandyni: 500, 534
Mariandynus: 502, 534
Marpessa: 116
Marsȳas: 234, 274, 534; 597; a mythical fluteplayer defeated by Apollo in a contest of music, under the terms of which he was flayed alive
Mataurus: 633; a town of Sicily
Megalartia: 518
Mĕgăra: 108; 623. Meidȳlus: 82
Melampus: 214, 422; a prophet, lord of part of Argos, son-in-law of Proetus
Melanchrus: 430
Melanippè: 302; daughter of Aeŏlus, heroine of two lost plays of Euripides
Melanippus: 631
Meleāger: 150–6; *see vol. ii*
Mĕles: 248
Mĕlia: 6; a sea-nymph, who became by Apollo the mother of Ismēnius name-hero of Ismenus a river of Thebes
Melos: 56–60, 230; a large island of the mid-Aegean
*Memory* (Mnemŏsȳnè): 412, 580
Memphis: 115, 206; a city of Egypt
Menalcas: 498, 544
Menander: 194. Menecles: 406
Menelaüs: 28, 92–4, 302, 422; king of Sparta and husband of Helen
Messēnè: 270; a city of the Peloponnese
Messenia: 116; 599, 613, 624, 649
Metapontion: 174–8, 182 (*which see*)
Methōnè: 384; a Greek city of Macedonia
Methymna: 610
Metiochè: see *Shuttle-Maidens*
Metopè: 30. Micon: 272
Midas: 500, 540 (*which see*)
Mīlētus: 88, 131, 280, 284, 324, 376, 538; a city of Ionia; *see vol. ii*
Miltiădes: 228
Minerva: *see* Athena
Minos: 98, 102, 126, 130, 200, 204, 540; legendary king of Crete
*Minotaur*: 98, 520; 664; a monster half-man half-bull kept by Minos in the Labyrinth and fed with a yearly tribute of

youths and maidens sent from Athens; he was killed by Theseus
*Minyas, Daughters of*: 24
Mnemŏsȳnè: see *Memory*
Mnesimachus: 400
Mōmus: 564; personification of mockery and censure
Moses: 610. *Moon*: 330, 486
*Mountain-Mother*: *see* Cybelè
*Muses, The*: 12, 28, 30, 36, 42, 46, 88, 94–6, 112–4, 127–8, 134–6, 140–6, 156–8, 168–70, 184, 194–6, 216–20, 238, 276, 280, 322–4, 328, 332, 378, 412, 422, 426–8, 444, 458, 462, 478, 500, 580; 593, 598, 601, 606, 610–2, 616, 622–3, 649
*Museum Hill*: 596; in Athens
Mycălè: 638; 479 B.C.
Mysia: 316; a district of N.W. Asia Minor
Mytilenè: 506, 533; chief city of Lesbos

Nanis: 338. Nannăcus: 44
Nanno: 614. Narcaeus: 623
Nauplius: 280, 298; the father of Proetus, *or* a king of Euboea who in requital for the death of his son Palamēdes at Troy caused the shipwreck of the returning Greeks
Nausicaä: 587; daughter of Alcinoüs
Neaechmus: 298. *Necessity*: 482
Nĕdon: 34; a river of Messenia
Nĕmĕa: 33, 162–8, 178–9, 184–6, 304; near Phlius in the Peloponnese; scene of the Nemean Games
Nĕmĕsis: 126, 159, 346; 654
Neoptŏlĕmus: 166; son of Achilles
*Nereïds*: 84, 104–6, 190; 631; sea-nymphs, daughters of
Nēreus: 84, 100, 128, 382, 478; the Sea-God
Nessus: 98; a Centaur who caused the death of Heracles
Nestor: 328, 422; lord of Pylos, the oldest and wisest Greek before Troy
Nicarchus: 68. Nīcodōrus: 64–6
Nīcomăchus: 274
*Night*: 86, 160, 448
*Nile*: 114, 166, 206, 486
Niŏbè: 210, 326, 378, 454: *see vol. ii*
Nŏmĭus: 290; a name of Apollo as God of flocks
Numa: 204; king and lawgiver of Rome
*Nymphs*: 200, 304, 318, 394, 494

Ochna: 4
Odysseus: 28, 39, 92, 206, 302–4, 382, 390–2
Oeăgrus: 248; king of Thrace
Oechalia: 96, 149; a city of Euboea
Oedipus: 26; *see vol. ii*
Oeneus: 150–2, 156; king of Pleuron in Aetolia; father of Meleager
Oeneus: 172, 236; son of Pandion king of Athens
Oenia: 33; a town of Acarnania
Oenomaüs: 116, 166; legendary king of Pisa in Elis
Oenŏpion: 22; legendary king of Chios
*Oetaeans*: 665; a people of Thessaly
Ogȳgus: 18. Oïcles: 164
Olympia: 136, 144, 158, 160, 167, 176, 179, 240, 244, 529; 629, 637, 654; in Elis; scene of the Olympic Games
Olympus: 176, 252, 450; 622, 649; the abode of the Gods, sometimes identified with the mountain in Thessaly
Olynthus: 628; a Greek city of Macedonia
Ōpis: 296, 488, 508
*Opportunity*: 228
Orchomĕnus: 24; a city of Boeotia
*Orderliness*: 448. Oreithyia: 596
Orestes: 408; *see vol. ii*
Orīon: 20–4 (*which see*), 32; a great hunter, who after his death became the constellation
*Orphics*: 598, 664; votaries of the cult of Orpheus which comes to light at Athens in the 6th Cent. B.C.
Orthia: 616
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Parnes: 34, 571; a mountain of Attica
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*Peace*: 448–50
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Peirithoüs: 200
*Peisistrătids*: 636–8, 658; Hippias and Hipparchus, sons of
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*Pelasgians*: 486; a pre-Hellenic people of Greece
Peleus: 188–90, 238; father of Achilles
Pellāna *or* Pellēnē: 56, 172, 486; a town of Achaia
Pĕlops: 118, 128, 156, 162, 176, 278, 598; mythical king of Pisa in Elis; father of Atreus; gave his name to the
Peloponnēsus: 80, 128, 278, 408, 478; 594, 646
Penĕlŏpè: 39; wife of Odysseus
Peneiüs: 108; a river of Thessaly
Pentheus: 461; son of Agāvè and grandson of Cadmus; killed by his mother in a Bacchic frenzy
Perdiccas: 230; king of Macedon 454?–413 B.C.
Periander: 668; tyrant of Corinth c. 625–585 B.C.
Pericles: 638; the Athenian statesman; 450 B.C.
Persĕphŏnè (*Proserpine* or *The Maid*): 24, 86, 136, 148, 236, 496, 514, 562; 658; daughter of Dēmēter; *see vol. ii*
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Phalērum: 664; a roadstead of Athens
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Philadelphus, Ptolemy (II): 492; king of Egypt 285–247 B.C.
Philētas: 504. Philistus: 546
*Philip II* king of Macedon 359–336 B.C.: 280, 384
Philocleon: 554, 658
Philoctētes: 120; the Greek archer, who, left sick of a snake-bite on Lemnos, had to be fetched to Troy before his countrymen could take it; his bow was the gift of Heracles
Philopoemen: 304–6; of Megalopolis in Arcadia, general of the Achaean League; 210 B.C.
Phīneus: 280; a blind prophet and king of Salmydessus in Thrace, who was punished by the Gods for illtreating his sons; his food was continually seized by the Harpies (*which see*) till he was delivered by the Argonauts
Phlegra: 486; a district of Macedonia

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Phrygia: 162, 276, 484, 500, 504, 514–6; 597–600, 603, 625, 628, 661, 667; a district of central Asia Minor, whence Pelops came to Greece
Phthia: 262; a district of Thessaly in N. Greece; home of Achille
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Piĕria: 96, 112–4, 128, 324, 593; a district of Macedonia just N. of Olympus
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Pisa: 156; a town in Elis near Olympia where the famous Games were held
Pittacus: 532, 578; 629, 657; aesymnete or elected dictator of Mytilene *c.* 585–575 B.C.
Pittheus: 100
*Plain, The*: 516; part of Attica
Plataea: 34; 641; a town of Boeotia famous for the defeat of the Persians in 479 B.C.
Pleiădes: 34, 42; daughters of Atlas, and companions of Artemis; pursued by Orion in Boeotia they were saved by being changed into doves and placed among the stars
Pleisthĕnes: 94; a son of Atreus, who married his widow; Agamemnon and Menelaüs were sons of either according to the accounts
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Polycleitus: 230; 672; the great sculptor: 430 B.C.
Polycrătes: 635–6; tyrant of Samos 533–522 B.C.
Polygnōtus: 635, 641; the famous painter: 470 B.C.
Polymnia: 456; one of the Muses
Polyneices: 164; brother of Antigonè; his restoration from banishment caused the expedition of the 'Seven against Thebes'
Polypēmon: 108–10
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Pontus: 167, 362; a district of N. Asia Minor
Porthaon: 150; king of Pleuron in Aetolia
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*Priam*: 182; king of Troy
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*Rarian Plain, The*: 486; of Eleusis
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Rhea: 28, 118; wife of Cronus
Rhēgium: 272; 635; a Greek city of S. Italy
*Rhodes*: 88, 526; a large island of the S. Aegean
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Samos: 412, 470, 510, 522–4; 635–6, 650; an island of the E. Aegean
*Samothrace*: 62, 452; an island of the N. Aegean
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Sardis: 136, 318–20, 338; capital of Lydia
Sarpēdon: 200
*Sătyrs*: 492; 668; the half-bestial attendants of Dionysus
Scamander: 192; a river of Troy
Scaptè Hylè: 80. Scias: 2
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Scŏpas: 653; a Thessalian noble
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Sĕmĕlè: 114, 226, 300, 480, 510; 667; daughter of Cadmus and mother by Zeus of Dionysus, who was saved miraculously when she was consumed by the Thunder-God's lightning at his birth
Sĕnĕcio: 448; Roman consul A.D. 99
*Serpent, The*: *see* Python
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Silānion: 9; sculptor; 320 B.C.
Sīlēnus: 208, 492, 528; the chief attendant of Dionysus
Sīnis: 108
Sinōpè: 30, 33; a Greek city on the Black Sea
isўphus: 392; in Hades he was condemned to making perpetual but unavailing attempts to roll a stone to the top of a hill
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*Sown, The* (Sparti): 6; the armed men sprung from the teeth of the dragon sown by Cadmus
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Stratonīcus: 300, 374, 404; an Athenian musician; 330 B.C.
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Sulla: 678; Roman statesman; 80 B.C.
*Sun*: 102, 306, 430, 484, 520
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*Syracuse*: 88, 137, 142–4, 156, 372, 378, 384, 432, 491, 494, 524; 599, 623, 628, 640, 646, 666, 672; the chief Greek city of Sicily
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Taenărum: 478; the southernmost point of Greece
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*Telchins* (Telchīnes): 126; 597; volcanic monsters who worked in metal and blighted the crops; slain by Zeus
*Teleboans*: 28; a people of Acarnania
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Tĕnĕdos: 93; 653, 656; a small island near Troy
Teos: 214, 406, 572; 583, 636; a city of Ionia
*Teumesian Fox*: 26; a legendary fox that ravaged Thebes, so-called from Teumessus a village of Boeotia
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Therapnè: 434; a town of Laconia
Thermōdon: 166; a river of Pontus in N. Asia Minor
Thermŏpȳlae: 640; the pass on the Maliac Gulf between N. and S. Greece, famous for its defence by the Spartans against the Persians in 480 B.C.
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Theseus: 98, 102–8, 520–2, 540; 664, 671; legendary king and chief hero of Athens
Thesmophŏri: 518; the chief celebrants of the Athenian women's festival of Demeter
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